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Vogue

BRIDES AND INTERIOR DECORATION

MAY 1, 1933
PRICE 35 CTS.
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Cannon

If you know the engaged girl well enough, you know she wants usable loot—gifts with charm and elegance, yes, but not untouchables, to be dusted off and set out just for Aunt Mathilde's annual visit.

Please, please, give her a gift with a housekeeping flavor, a new-life purpose, an every-day meaning. Something midway between a rubber apron and a velvet bed jacket. Since she's still half a child and needs gentling, give her something gracious, intimate, snugly, indulgent.

The question is, *What?* . . . And one good answer is, *Bath Sets!* Matching towels, wash cloths and bath mats—the

new Cannon kind, done in the colors of youth and the styles of our times, ready to polish off any one's day with a fillip of pure and absolute luxury.

The new designs are cheery, original, correct. They run down the color line from gay flowers and fish and anchors and horses to whites with fine stripes. You'll find just the size and weight and texture you want, rough and deep or light and cloud-fluffy. And remember, you pay less for Cannon towels than for others not nearly so smart and efficient and strong.

The next time you're buying towel gifts for some one's shower, birthday, bridge

prize—or whatever, why not treat yourself as well? Even a thin purse this year can manage that kind of splurge. . . . Cannon Mills, Inc., 70 Worth St., New York.

Cannon **BATH SETS** (matching towels, wash cloths and bath mat in original all-over styles) cost from \$2 to \$5. Extra bath towels, as little as 39c. "Open stock," of course. Cannon towels range in price from 25c to \$2.50 each.

Cannon **SHEETS** have as many fine points as Cannon towels. They are made of selected, strong, swan-white cotton—beautifully finished. There's a better-buy Cannon sheet in every price class, for any bed. The Cannon label always means more-for-the-money.

Towels

TIFFANY & Co.

JEWELERS SILVERSMITHS STATIONERS



Diamond Jewelry
1837 - Quality - 1933

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK

PARIS LONDON

VOL DE NUIT

NIGHT
FLIGHT



A NEW PERFUME
BY



Note—all the dresses shown are one piece styles. Model 715 has a little cape to match and model 717 has a jacket to match. All come in sizes 14s to 20.

PARADISE CREPE

16.75



Model 715

Model 716

Model 717

Model 718

Model 719

White
Pink Blue
Yellow

MAIL ORDERS FILLED

Best & Co.

FIFTH AVENUE AT 35TH ST., N. Y.

GARDEN CITY MAMARONECK EAST ORANGE BROOKLINE

Paradise crepe is a Celanese® fabric that tailors beautifully, has a most luxurious appearance, and washes well.

*Trademark Reg. U. S. Pat. Off.

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Forstmann Woolens



« A THIN, COOL, EXQUISITELY SHEER WOOLEN »

Louissette was created by Forstmann especially for the new Spring and Summer clothes. Restaurant-dining costumes. "Daylight-saving" evening ensembles. The indispensable day coat to wear any and everywhere. The soft suit. Louissette is a triumph of weaving... so sheer that ten thousand yards of gossamer yarn go into the weaving of a single yard. It drapes to a marvelously slender silhouette. It has that

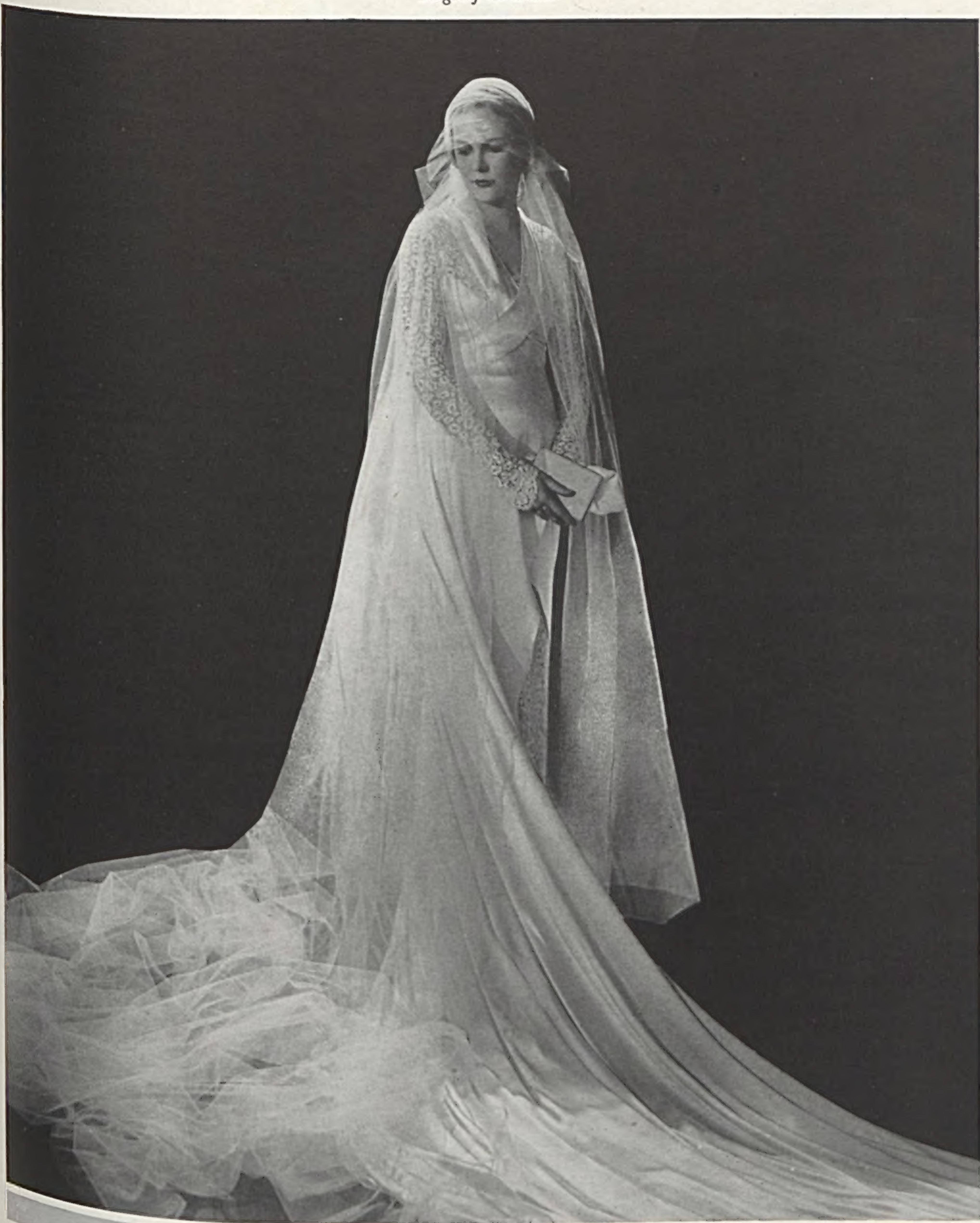
subtle opaque dullness that only woolens can have. It has "body" without weight, giving great distinction of line. Its fragile beauty will deceive you, for it resists hard wear. Smart shops everywhere are featuring Louissette and other very important Forstmann Woolens... in Spring and Summer costumes, in accessories, and by the yard. In choosing your costumes, always look for the Forstmann Ensemble Tag.

SALES OFFICE, 200 MADISON AVENUE, NEW YORK

© 1933 Forstmann Woolens Co.

BRIDAL GOWNS AND TROUSSEAUX

from
Bergdorf Goodman



Von Horn

Our skill in staging weddings is a point of pride with us. Tradition and chic unite in our bridal gowns... witness this satin train and jacket posed over a peau d'ange lace evening gown. Wearability and originality mark our bridesmaids' dresses... convent needlework our lingerie. Happy is the bride the sun shines on... if she has been dressed by Bergdorf Goodman.

ON THE PLAZA • NEW YORK

BERGDORF
GOODMAN

FIFTH AVENUE AT 58TH STREET



Jackets and skirts that laugh off shrinkage..made of MASTRO FABRICS *Sanforized-shrunk*

AWAY with shrinkage—on with clean-cut fit—that's the story of these smart tubbable jackets and skirts made from Mastro fabrics that are *Sanforized-shrunk*. This means that they cannot possibly shrink out of fit but hold their own good form no matter how often you send them to the laundry.

1. Mannish single breasted jacket—inverted pleat skirt—linen suiting.
2. Norfolk jacket—box pleated skirt—Angora Twist fabric.
3. Single breasted mannish jacket—pressed seam skirt. Nub linen.
4. Double breasted jacket—linen suiting; Gored skirt—cotton striped suiting.
5. Broad shoulder double breasted jacket—panel front skirt—novelty pique.

You'll find these and other fetching styles at the stores

listed. Look for the sponsorship tag marked Mastro fabrics—Sanforized-shrunk.

Atlanta, Ga.....	Davison-Paxon Co.
Boston, Mass.....	Jordan Marsh Co.
Chicago, Ill.....	Marshall Field & Co.
Cincinnati, Ohio.....	The H. & S. Pogue Co.
Cleveland, Ohio.....	William Taylor Co.
Dallas, Tex.....	The Titche Goettinger Co.
Dayton, Ohio.....	The Elder & Johnston Co.
Detroit, Mich.....	J. L. Hudson Co.
Miami, Fla.....	Burdine's, Inc.
Milwaukee, Wisc.....	T. A. Chapman Co.
Minneapolis, Minn.....	L. S. Donaldson Co.
New York, N. Y.....	John Wanamaker
Omaha, Neb.....	Thomas Kilpatrick & Co.
Philadelphia, Pa.....	John Wanamaker
Portland, Oregon.....	Meier & Frank Co.
Richmond, Va.....	Thalhimer Brothers, Inc.
St. Paul, Minn.....	The Golden Rule
San Francisco, Calif.....	City of Paris Dry Goods Co.
Syracuse, N. Y.....	Dey Brothers & Co.
Tampa, Fla.....	Maas Brothers, Inc.
Washington, D. C.....	Frank R. Jelleff, Inc.

SANFORIZED PROCESS OF CONTROLLED SHRINKAGE Cluett, Peabody & Co inc. Patentees. 40 Worth St. N.Y.C.



Announcing SPRING MODELS OF OUR FAMOUS FENTON SHOES

12.50

This is...as you may know very well...a new low price for shoes made on our famous Fenton Last which is deservedly the choice of women who dress with taste and distinction. We are exceedingly pleased to be able to show these new Spring models at this new 1933 price.

FOURTH FLOOR



Lizard combined with kidskin in brown, beige or grey. 12.50



Enamelled leather bands on black, brown or blue kid. 12.50



Ruche of two-toned pleated leather on patent or on black, brown, blue or beige kidskin. 12.50



Silver or gold kidskin underlay and piping on black, brown, blue, beige or gunmetal silk kidskin. 12.50

SAKS · FIFTH · AVENUE
NEW YORK CHICAGO



The Candy Kids
SWANK KNIT IN DU PONT RAYON



BEST & CO. PRESENT

ONLY \$10.75—You'd pawn your sweetest club for a Candy Kid. These striped and corded classics turn you out like a champion with the figure of an ingenue star. Pure glamour—that's what fabric gets from this new Du Pont Rayon—called Duponaise. It slims and trims you to a willow without revealing vulgar spots. ☆ All Candy Kids add gaiety to fairways. Any style in wintergreen red, peppermint green, brown, or blue on chalk white. All in sizes 14s to 20.

SOLD BY BEST & CO. IN NEW YORK—AND ONE SMART SHOP IN EACH SMART CITY. ORDER THEM BY LETTER—A. B. C. OR D.

ADVERTISEMENT PUBLISHED BY THE DU PONT RAYON COMPANY, EMPIRE STATE BUILDING, NEW YORK, N. Y.

GOLFLEX fashions...that laugh at suns and sun



Charmante



MADE FOR ACTION
All of these Golflex models have been made for Active Wear—fullness where it's needed and fabrics that will stand the strain.

Lounging or Golfing, they're the sort of clothes that put you at ease with summer . . . Tailored to a Queen's taste and made of fabrics that insure distinction. When they are priced so low it is a real opportunity to buy quality clothes and be well turned out from May until September.

A dress with short sleeves and a jacket to match in striped Pin Cord silk. Ideal for active and spectator sports in navy and white—black and white—red and white—copen and white—brown and white. Sizes 14 to 44. \$19.75. Canadian price, \$29.50.

A flattering frock in washable suede serge with surplice closing and short slashed sleeves. An adjustable belt in back is finished with a novelty buckle. White, blue, maize and pink. Sizes 14 to 44. . . . \$16.75. Canadian price, \$19.75.

The classical shirtwaist frock with norfolk pleats in back and sleeves. Made in a fine quality washable Golflex Crepe. A regulation polka dot tie adds final chic. In white, blue, maize, pink, and nile. Sizes 14 to 44. \$13.75. Canadian price, \$15.75.

**AT B. ALTMAN & CO., N. Y.
AND THE SMARTEST SHOPS EVERYWHERE**

Shop for Shelter in Vogue



THIS new advertising service will bring available homes of distinction to the eyes of Vogue readers. In town or country, apartment, maisonette or house, each home advertised here embodies that perfection demanded by the women who shop in Vogue before they shop elsewhere. We know this to be true by investigation.

In New York—for Rent

VERY desirable penthouse apartment. Beautifully planted terrace garden. Could rent two or four master bedrooms as desired. Reasonable rental to desirable tenant. Offers would be considered. For rent from June 1st to September 1st. For details apply to Box C, VOGUE.

PARK Avenue corner. Single eight-room apartment. Unfurnished but decorated. Ready for immediate occupancy. One of the finest houses in N. Y. Efficient service. Perfect equipment. Details on request. Listed agents or shown on premises. Mrs. William Carson Kane, 655 Park Ave.

ATTRACTIVELY furnished modern American basement house. East 61st Street. Completely renovated October, 1932. Brass pipes throughout. Garden in rear. Unusual sunlight. Five Master bedrooms, four baths. Four servants' rooms and bath. June 1st for year. Box F, VOGUE.

SINGLE eight room apartment. Upper Seventies on Park Avenue. Convenient to subway. All outside windows. Light airy rooms, comfortable for summer months. Co-operative apartment house. Reasonable rental. For details apply to Box N, VOGUE.

PRIVATE residence, east Eighties, excellently furnished and decorated. Near Central Park. Large, comfortable modern house, completely equipped. Elevator. Ideal for large family. May also be rented unfurnished for a term. Details on request, listed agents, or Box G, VOGUE.

MAISONETTE. Duplex Apartment. Corner. Overlooking Central Park & private garden. Own entrance on 5th Ave. High ceilings. Living room, length 32 ft. Louis XVI "Boiserie" reception room. Panelled dining room. 3 double bedrooms & baths. Restricted area. Listed agents. Box B, VOGUE.

SACRIFICE SUMMER SUBLET—Duplex, seven rooms, three baths, 232 E. 49th St., Turtle Bay Gardens, finest in Manhattan. Attractive Italian architecture, furnishings. Private shaded garden, ideal for summer. Furnished or unfurnished \$225. monthly. D. Keep, Mohawk 4-7500, or care VOGUE.

PRIVATE residence. East Eighties. Fifth Avenue block. Furnished for 1 year. Unfurnished for term. Library. 2 reception rooms. Dining room. 8 bedrooms. 6 baths. 10 servants' rooms. Elevator. Excellent light. Rent low to desirable tenant. Garage (if desired). Listed agents. Box D, VOGUE.

UPPER Eighties, just off Park Avenue. Unfurnished apartment. 6 unusually large rooms, 2 master bedrooms, 2 baths, 1 servant's room and bath. Large closets. Upper floor of modern well kept building. Three exposures. View of East River. Apply superintendent, 115 East 86th Street.

DUPLEX Apartment, North East corner Park Avenue and 77th Street, Co-operative Building. South and West exposure. Twelve rooms and four baths. Open fireplaces. Immediate occupancy. \$6000. a year. Robert Thorne, 863 Park Avenue, New York City.

In the Country—for Rent

PERFECTLY appointed summer residence at Easthampton, L. I. Seven master bedrooms, seven baths. Five maids' rooms, two baths. Garage for four cars. Flat for chauffeur overhead. Well stocked vegetable and flower gardens. Upkeep included in rent. Apply for details to Box C, Vogue.

FURNISHED private residence. Cedarhurst, L. I. 7 minutes to railway station. Nr. Rockaway Hunting Club. Comfortable house. Linen, silver. Sitting room, dining room, study, washroom. 6 bedrooms, 4 baths, 3 maids' rooms & bath. 4-car garage. Chauffeur's apt. Listed agents, Box E, VOGUE.

TUXEDO PARK, N. Y. Near club. Large modern house. Furnished. Fully equipped. Best locality, on lake front. Beautiful grounds. Excellent condition. Low upkeep. Boat house. Electric launch. Long lease preferred. Also for sale or rent unfurnished. For details apply Box M, VOGUE.

ESTATE on Huntington Bay, 500 feet water front. Long low house. Living room, dining room, 5 bedrooms, 3 double maids' rooms. 4 baths. Sleeping porch. Butler's pantry. Kitchen. Laundry. Wine cellar. 6-car garage with complete 5-room chauffeur's apartment above. The whole estate is perfectly equipped and in excellent condition for immediate occupancy. Bathing house on beach. Gardens and orchard. Protected anchorage for boats at all tides. Reasonable rental for summer, or for sale. For further details apply agents or VOGUE, Box J.

"THE PLAYHOUSE", Newport, R. I. High ceilinged. 46 foot drawing room overlooking the ocean. 4000 feet on water. Sea wall. Terrace. Balconies. Lovely garden and pool. Three master bedrooms. Colored tile baths. Two maids' rooms. Unique! Mrs. Peyton Van Rensselaer.

OCEAN AVE., Cedarhurst, L. I. Furnished house. Nr. Rockaway Hunting Club & sta. 11 master bedrooms, 7 baths, 9 servants' rooms, dining room. 2 baths, 2 laundries, kitchen. Large living & dining rooms. 2 reception rooms. Library. Sun room. Garage. Vegetable garden. Box L, VOGUE.

THE Ozarks: two houses set apart on wooded slopes of lovely Maramec Spring; fully furnished; modern plumbing; electricity; telephones. R.F.D. Near St. James, Missouri. 100 miles from St. Louis, highway 66. Meramec River transverse property. Fishing, canoeing. Box I, VOGUE.

DESIRABLE house. Tuxedo Park, N. Y. Lake front, boat house, garden, badminton court. Near Tuxedo Club. 3 hr. by motor from Washington Bridge. May to November \$3000, including 2 gardeners. If rented immediately summer gardens can be planted. For details apply Box H, VOGUE.



THREE story English country house at Cedarhurst, L. I. 1 mile from ocean beach, 45 minutes from N. Y. 5 minutes to station & movies. Cool in summer. Flower garden. 8 master bedrooms. 5 baths. 4 servants' rooms. House just done over. 3-car garage. Furnished for summer. Box K, VOGUE.

THE following New York brokers have many of the charming properties described and listed. They have on file many other places of the same high calibre. They will be glad to talk over your requirements with you and show you charming homes to answer your needs.

BROWN WHELOCK HARRIS CO.
14 East 47th Street

CULVER HOLLYDAY & COMPANY
38 East 57th Street

DOUGLAS ELLIMAN & COMPANY
15 East 49th Street

DOUGLAS GIBBONS & CO.
73 East 57th Street

PEASE & ELLIMAN INC.
660 Madison Avenue

SUTTON BLADGEN & LYNCH
130 1/2 East 65th Street

WILLIAM A. WHITE & SONS
350 Madison Avenue

WORTHINGTON WHITEHOUSE
16 East 50th Street

for the Girl who goes and Does and her Sister who Sits in the shade



You'll be *delighted* to discover the dainty, colorful, new "U.S." Sport Shoes—so smart it seems that they can't possibly be comfortable, yet so comfortable (and so cool!) you'll marvel at their smartness. They're made of airy open mesh and of exclusive "U.S." chain-weave fabric in a number of styles and a variety of heel heights—all with restful, zestful, cork-crepe soles. Available in the fascinating new dull colors—White, Summer brown, Freedom blue, Raspberry red, Arab green. And they'll wear well, and clean easily with plain soap suds! Utterly modern, even in price.

United States Rubber Company
1790 BROADWAY © NEW YORK CITY

A particularly attractive and popular "U.S." Sport Shoe, illustrated above, is the T-strap sandal with the new college heel, in the exclusive "U.S." chain-weave fabric. It features also the new cork-crepe sole—extremely light, very flexible, very durable and a most effective insulation against summer heat. This smart, inexpensive shoe is offered in a choice of colors.

Vogue's address

First spend a minute or two with Vogue's address book... then spend each dollar wisely and well.

A

ART NEEDLEWORK

KNITTED ENSEMBLES, smarter than ever. Knit your own for complete individuality. The newest types and shades of imported and domestic wool. Send for samples. Alice Maynard, 18 West 46th Street, N.Y.C.

KNIT YOUR OWN smart dress with swagger cape. Anna blue, crash beige, or Paris green with white. Catalog of instructions, best bouclé, size 16, complete \$11.95. Henry Hesse, 641 Madison Ave., N.Y.

B

BAGS

LADIES' BAGS. We specialize in recovering and mending all kinds of bags. Models made to order in Tapestry, Needlepoint, Petit Point. Send for catalog. Wm. Nibur, 2132 B'way, 510 & 600 Mad. Ave., N.Y.

BETRIX and KOOPMAN—Individual Hand Bags. Fine make-over and repair work. Bags of Ertuny and Ancient fabrics a feature. Finest marcellite work. 509 Madison Ave., near 53rd St., N.Y.

BEAUTY CULTURE

EYEBROWS & LASHES darkened permanently with Colours. Eliminates daily make-up. Sold everywhere. \$1.25 postpaid. Treatment 50c at Spiro's, 26 West 35th St. & 35 West 46th St., N.Y.

MULTIPLE ELECTROLYSIS—Mary Elizabeth Scollan, Personal Service only. Free booklet. Address 1 West 34th St., near 5th Ave., Room 709, New York City. Telephone Wisconsin 7-7880

ELLA LOUISE KELLER'S personal method of Electrolysis satisfactorily destroys Superfluous Hair. Only method recommended by physicians. 11 W. 42 St., N.Y. Long. 5-0537. Also Chicago—Minneapolis

MME. MAYS—Scientific facial rejuvenation; lines, wrinkles, freckles, blemishes removed. Skin restored to youthful freshness. Physicians' endorsements. Free booklet. 33 W. 53rd St., N.Y. Wickersham 2-7054

FACE LIFTING by Bloodless Surgery—no cutting, no peeling. Only one of its kind in U.S. Removes all age signs without pain or season of retirement. The Renna Method, 171 W. 57th St., Circle 7-7127

EULAV. All inclusive beauty marvel. Keeps contours firm, cleanses, nourishes, bleaches & gives beautiful finish to skin. Highly recommended. \$2, \$4, \$6. Trial 50c. By mail. Petrea, 107 W. 25 St., N.Y.

HAIR on the FACE removed permanently. Roots destroyed. Absolutely no pain. Method endorsed by leading physicians. Consultation free. Write for Booklet V. Mme. Frances, 11 W. 42, N.Y. Lack 4-2778

PLASTIC SCIENCE as perfected at the great Poly-clinic of Vienna. Noses rebuilt, wrinkles, signs of age and blemishes removed—moderate fees, consultation and booklet free. Dr. Stotter, 41 E. 42 St., N.Y.C.

S. AMIRKHAH, CONSULTING BEAUTICIAN and Cosmetologist in Facial Rejuvenation. Blemishes, Freckles, Acne, other Facial troubles. Cosmetics. Consultation free. 35 W. 55th St., N.Y. Circle 7-0505

FLESH REDUCING CREAM. Reduce from three to five pounds a week. Sample jar with instructions. \$2.50. No diet or strenuous exercise. Harmless. Leslie, Drawer D, Hollywood, California

"LIFTING" FACE-NECK-BUST. Reduced Salons. Also Home Rejuvenation (not peel or pack). \$5. Week's trial \$1.10. Eunice Skelly (Rejuvenation Specialist). Park Central, (95th) 7th Ave. & 55th, N.Y.

ANGEL CREAM—hormone emollient, firms and rejuvenates aging face, neck, hands. \$1.50, \$7.50. Angela Varnia Salon, 660 Madison Ave., N.Y. Regent 4-7118.

(Facial Treatments - Hairdressing - Manicuring)

BON VOYAGE & GIFT BASKETS

ALICE H. MARKS, 10 East 52nd Street, is showing a new assortment of Gift Baskets & Packages containing delicious tidbits to tempt the most fastidious. Mail orders given special attention. Plaza 3-7282

C

CHINA & ARTWARE

"CANADA'S MOST TALKED ABOUT GIFT shop." Wonderful selection of English Bone China. New Dinnerware booklet will be sent on request. Herbert S. Mills, Hamilton, Canada

CORSETS

MISS ELEANOR, FORMERLY with MME. BINNER. Modern art in corsetry. The Strapless Brassiere, for evening, a specialty. A perfect fit suiting your individual needs is guaranteed. 44 W. 56th St., N.Y.

D

DELICACIES

VENDÔME—Specialist in highest grade fresh Russian Caviar. Large assortment of all fine table delicacies. Write for catalogue V. 18 East 49th Street, New York City. Wickersham 2-2224

FRESH RUSSIAN BELUGA CAVIAR, imported direct, 1 pound jar \$9.00; ½ pound jar \$4.50; ¼ pound jar \$2.25. Maison Glass, Inc., Importers of Foreign Delicacies, 15 E. 47th St., N.Y. Wick. 2-3316

DRESS SHOPS

JANE ENGEL—AT 1046 MADISON AVENUE, New York City, is known for smart hats and dresses at extremely moderate prices, catering to both misses and women. Tel. Butterfield 8-5016

FRANCES WATERBURY, INC., 34 E. 61, N.Y.C. Where you can be dressed in charming manner for \$13.95—23.50. Dresses are selected & shown by women of social distinction & excellent taste. Alterations

UNUSUALLY SMART DRESSES AT \$16.50. Sizes 12 to 40. Excellent Values Chic and Wearable. Hats made of matching materials. Mail orders. Irene Franks, 48 West 56th St., N.Y. City

DRESSMAKING & REMODELING

MISS VALENTINE—Dressmaker. Smartly sophisticated gowns and wraps designed. Imports expertly copied Gowns carefully remodeled. Prices moderate. 685 Fifth Ave., New York City. Vol. 5-4941

MME. CLERY—HIGH CLASS DRESSMAKING. Evening Gowns and Wraps. Your own material used. Remodeling a specialty. Attractive prices. 820 Lexington Ave., N.Y. Regent 4-5847

JEANNE GRÉBÈRE—Makes gowns, wraps, suits, in latest intricate lines. Remodeling carefully done. Expert designing and workmanship. Models copied. Moderate. 796 Lex. Ave. (61st), N.Y.C. REgent 4-5466

PARISIAN DRESSMAKER-LUCIENNE DUTACQ. Specializes in daytime & evening dresses & wraps. Your material used. Imports expertly copied. Reasonable prices. Butterfield 8-6571, 965 Lexington Ave.

E

ENTERTAINMENT

YOUR INDIVIDUAL HOROSCOPE written in detail \$3.00; including two year forecast \$10.00. Send date, hour, and place of birth. Cornelia Kane—Astrologer, 509 Fifth Avenue, New York City

F

FURS

COLD FUR STORAGE—Coats restyled during summer at reasonable prices including free storage. Coats refurled & reglazed from \$16.50. Richard Koppen, formerly with Gunther, 17 W. 45 St., N.Y. Br. 9-3348

H

HAIRDRESSING ESTABLISHMENTS

J. SCHAEFFER, New York's leading Permanent Wave Specialist. All methods. Individualized service. Flattering effects. J. Schaeffer, Inc., 500-5th Ave. at 48th St., N.Y. City. 9-7015, & Hotel St. Regis, PL. 3-4509

CHARLES BOCK, authority on permanent waving. Specialist on white and bleached hair. Individual Bobs and Hair Goods. Charles Bock, 29 East 57th Street, N.Y. Plaza 3-6610

MARS-HAIRDRESSERS to the New York Society Woman, 47 East 58th Street between Park and Madison Avenues, opposite the Plaza Theatre. Telephone: Volunteer 5-1187 and Murray Hill 2-9631

FIGARO is known for his distinctive work in hair and beauty culture. His permanent waves not only suit your personality but give you the utmost chic. 1 East 53rd St., N.Y. VO. 5-1831—5-1832

DIMITRY—Coiffeur to New York's gentlewomen. Formerly the personal representative in this country of Antoine. Consultation by appointment. Salon at Milgrim, 6 West 57 St., New York. Circle 7-7200

ALEX of CHARLES at the MADISON cuts, waves, and sets your hair to dramatize your individuality. Permanent waving and hair tinting a specialty. 15 East 58th Street, N.Y. Volunteer 5-1333 5000

HAIR COLORING

HAIR-COLORING DONE SCIENTIFICALLY on gray and fading hair, with beautiful, natural results. Scalp treatments sponsored by physicians. Mary Greene, 1 East 53rd St., N.Y.C. Plaza 3-0591

HAIR GOODS

MANUEL TRANSFORMATIONS, slight-proof parting, absolutely natural looking. Specialist in Wigs, Transformations, Gentlemen's Toupees. Booklet on request. B. Manuel, 485 Madison Ave., N.Y.

CLEMENT'S Partisan Bobs and Transformations; undetectable; finest quality and workmanship; moderate prices. Booklet. Mail orders a specialty. B. Clement, 46 West 56th St., N.Y.C. (Est. 30 years)

FRANÇOIS QUALITY TRANSFORMATIONS. Newest bob wigs of finest French hair—with invisible parting, light & comfortable—1933 prices—booklet. Mailorders. François Hair Specialist, 9 E. 49 St., N.Y.

HAIR & SCALP SPECIALIST

YOUR HAIR FALLING? Have scalp scientifically treated; original Waldeyer & Betts Swedish Method. Anna S. Burke, 605-5th Avenue, New York City. Telephone Plaza 3-2812. Booklet

LADIES with white hair turning yellow should use Cyclamen Aromatic Solution. Gives a Silver Grey appearance so much admired. \$2.00 postpaid. Andre & Son, 47 West 47th St., N.Y.

HANDKERCHIEFS

CLUB-WOMEN & SOCIETY WOMEN WANTED. Women with extensive following to sell exclusive line imported monogrammed handkerchiefs. Sell all year 20% com'n. Maud H. Freund, 1210 Park Ave., N.Y.

THE SHOPS and services listed on this page may be patronized with every assurance. They are distinctive, unusual, delightful and thoroughly reliable. We are glad to recommend them to you

L

LACES

E. ZALLIO—Est. 1903. Antique & Modern Laces, Bridal Cloths, Napkins, Bridal Boudoir Laces, Unusual Gifts, Memorial Altar Pieces from your laces. Remodeling, Cleaning, Mending, Reweaving. 561-5 Ave., N.Y.

DEVONSHIRE LACE SHOP—556 Madison Ave., N.Y.C. Bridal Laces—Rose Point, Duchesse, Trible laces—made to measure. Laces for gowns & lingerie. Mending & appraisals. Marian Pows, expert

LADIES' TAILORS

ANDRE BALOD, Tailor—Smartest Spring Fashions. Suits, Coats, Wraps, & Furs perfectly tailored at conservative prices. Styles up-to-the-minute. New location: 34 W. 56th St., N.Y. City. Circle 7-5179

B. FABRICANT, INC.—tailors to many of New York's smartest women will make to order a suit (value \$135) for \$65 for a limited time. 33 West 56th Street, New York City—Tel. Circle 7-5255

M

MENDING & REPAIRING

INVISIBLE - REWEAVING—Moth Holes, Tears, Burns in Garments. Shine Permanently restored. Reliable service. Lowest Prices. Guarantee Damage. Wearing Co., 146-5th Ave. (19-20 Sts.), Chelsea 3-2621

TEARS, BURNS, MOTH HOLES, of any fabric removed like new. Lenses specialized, also demotting, shine removal, guaranteed. parcel post service. French American Reweaving Co., 102 W. 57 St., N.Y.

REWEAVERS, REPAIRERS of Tapestries, Laces, Linens, Antiques, Silks, Dresses, Clothing, Knitwear, Rugs, Furniture Fabrics. No damage, honest prices. La Mers Studio, 345 West 58th St., N.Y.C.

MILLINERY

REMODELER OF HATS "A Hat of Yesterday"—redesigned into a "last word" creation. Smart new Hats to order. Mail Orders a specialty. Prices reasonable. Irene Franks, 48 W. 56th St., N.Y. Circle 7-6265

A REMODELED HAT can be as perfect as a new one—and even more becoming. We do this sort of thing cleverly—and at low cost. MEdallion 3-7611, 35th Street, New York City.

LA TRIX—61 WEST 51st STREET known for their perfect workmanship & clever restyling of expensive but passé hats. Have lowered cost to \$2—hats to order. Special attention to mail orders. Murray Hill 2-5108

MOURNING APPAREL

ARTHUR MULLEN, 19 East 49th Street, New York. Correct mourning in Hats, Veils, Gowns, Coats, and accessories of all kinds. We have specialized in this attire for years.

VOGUE offers you this classified Guide as a convenience when shopping. Here you will find many interesting and out-of-the-way shops patronize them once, and you will return many times.

book

N

NAME TAPES

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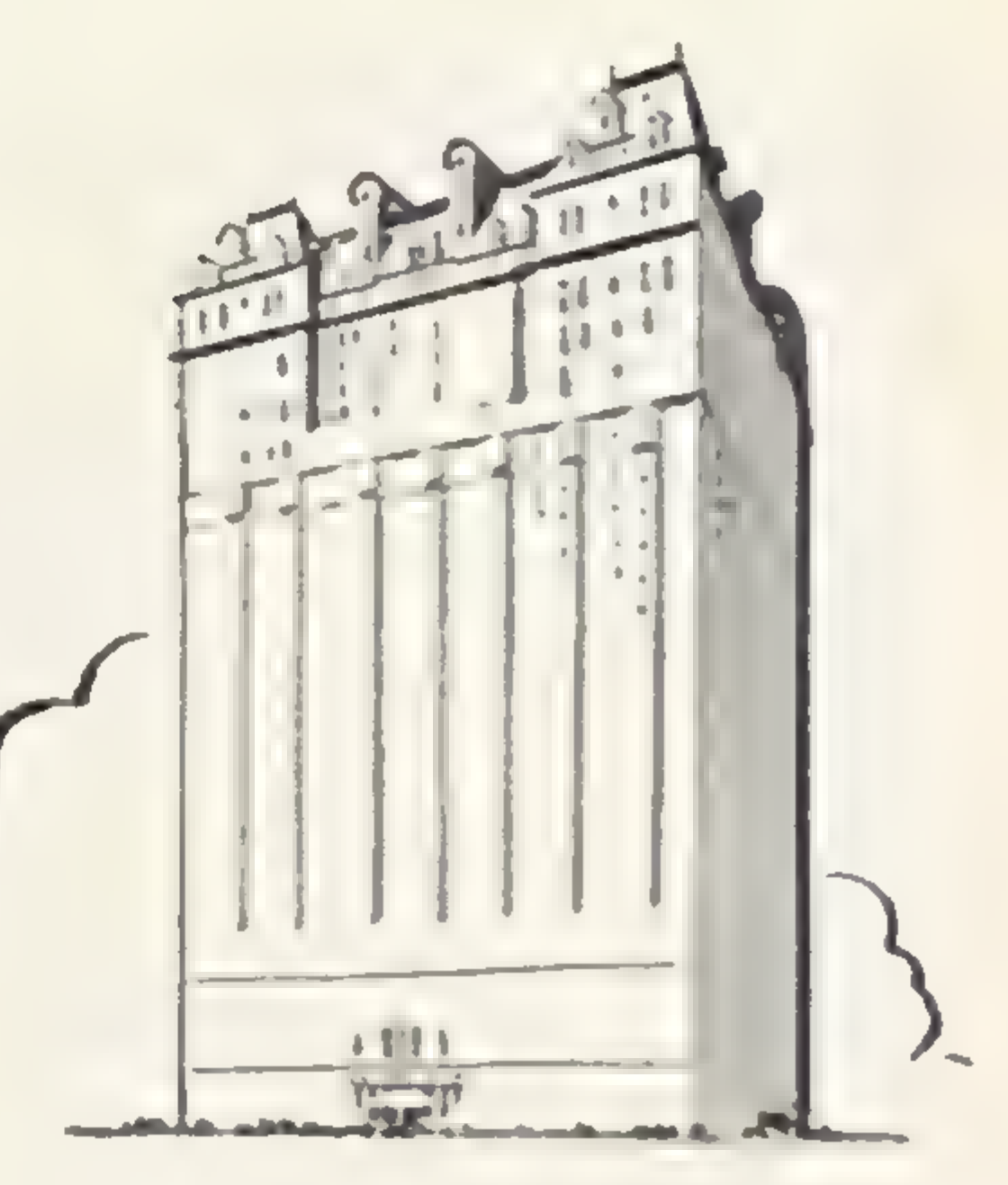
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BIRTHS

NEW YORK

Bouvier—On March 3, to Mr. and Mrs. John Vernou Bouvier, third (Janet N. Lee), a daughter.

Bramwell—On March 24, to Mr. and Mrs. William M. Bramwell (Eleanor Lee Flagg), a son.

Hammersley—On March 25, to Mr. and Mrs. William S. Hammersley (Leigh Lathrop Haskins), of Flushing, Long Island, a son.

Lundbeck—On March 25, to Mr. and Mrs. G. Hillmer Lundbeck, junior (Jane Caruthers), a daughter.

Macomber—To Mr. and Mrs. Frank Gair Macomber, third (Beatrice S. Meeker), a son, Frank Gair Macomber, fourth.

Miller—On March 10, to Mr. and Mrs. Ogden D. Miller (Anne Carolyn Sheafe), of New Haven, Connecticut, a son, Ogden D. Miller, junior.

Quimby—On March 20, to Mr. and Mrs. Howard Everett Quimby (Grace C. Gamble), a son.

Thébaud—On March 10, to Mr. and Mrs. Reynal de St. Michel Thébaud (Alice Beatrice Tainter), a son.

Van Alen—On March 21, to Mr. and Mrs. William L. Van Alen (Elizabeth B. Kent), of "West Hills," Ardmore, Pennsylvania, a son.

Wink—On March 23, to Mr. and Mrs. Charles Wink, junior (Jeanne Ventini Fleitmann), of Dobbs Ferry, New York, a daughter, Joan Matthews Wink.

Worth—On March 11, in White Plains, New York, to Mr. and Mrs. Robert Donald Worth (Phyllis Rosemary Hartmann), a daughter.

BIRMINGHAM

Johnson—On February 8, to Mr. and Mrs. Crawford Johnson, junior, (Mary Stuart Snyder), a son, Frederick Stuart Johnson.

Nabers—On February 18, to Mr. and Mrs. Frank E. Nabers, junior, (Catherine Swann), a son.

BOSTON

Hale—On March 16, to Mr. and Mrs. Roger D. Hale (Marian B. Sagendorph), of Chestnut Hill, Massachusetts, a son, F. Judson Hale.

CHARLESTON

Lucas—On March 2, to Mr. and Mrs. John Hume Lucas, junior, (Corrie Taft), a daughter, Virginia Campbell Lucas.

CINCINNATI

Le Blond—On February 17, to Mr. and Mrs. Richard Le Blond (Mildred Ziegler), a son, Charles J. Le Blond.

CLEVELAND

Wardwell—On February 18, to Mr. and Mrs. Stanley Wardwell (Way McBurney), a son, Edward Joseph Wardwell.

DALLAS

Schoellkopf—On February 23, to Mr. and Mrs. Fred Schoellkopf, junior, (Anne Craddock), a daughter, Anne Schoellkopf.

DENVER

Boettcher—On March 8, to Mr. and Mrs. Charles Boettcher, second, (Anna Lou Piggott), a daughter, Claudia Boettcher.

Moore—On March 2, to Mr. and Mrs. John C. Moore (Dorothy Westby), a son.

FALL RIVER

Sanford—On March 8, to Mr. and Mrs. Milton D. Sanford (Virginia Goff), a daughter, Martha Sanford.

KANSAS CITY

Lounsbury—To Mr. and Mrs. George H. Lounsbury, junior, (Virginia Power), a daughter, Constance Power Lounsbury.

MONTCLAIR

Davis—On March 6, to Mr. and Mrs. Frank H. Davis (Katherine Simmons), a daughter, Elizabeth Davis.

MONTGOMERY

Hillman—On February 21, to Mr. and Mrs. Daniel Hillman (Helen Hume), a daughter, Helen Hume Hillman.

NASHVILLE

Casey—On January 22, to Mr. and Mrs. Dudley English Casey (Martha De Bow), a son, Dudley English Casey, junior.

Davis—To Dr. Murray B. Davis and Mrs. Davis (Martha Crockett), a son, Murray B. Davis, junior.

Fletcher—On February 4, to Mr. and Mrs. Minos Fletcher, junior, (Emma Shwab), a daughter, Emily Shwab Fletcher.

Pride—On February 22, to Mr. and Mrs. Harvey Pride (Eran Dantzler), a son, Lewis Dantzler Pride.

NEW ORLEANS

Barnes—On February 7, to Mr. and Mrs. Walter Barnes (Noel Halsey), a daughter, Jennifer Packard Barnes.

Murray—On February 4, to Mr. and Mrs. Leonard Sommers Murray (Rai Graines), a daughter, Rai Murray.

Provosty—On February 18, to Mr. and Mrs. Michael Provosty (Ruth Pattison), a daughter.

PHILADELPHIA

Crosman—On March 4, to Mr. and Mrs. J. Heron Crosman, third, (Inez du V. Boylan), of Wilmington, North Carolina, a daughter.

Huhn—On March 22, to Mr. and Mrs. George A. Huhn, third, (Mary W. Kennedy), of Overbrook, Pennsylvania, a daughter, Patricia Huhn.

SAINT LOUIS

Shepley—On March 12, to Mr. and Mrs. Ethan A. H. Shepley (Sophie S. C. Baker), a daughter, Sarah Baker Shepley.

SAINT PAUL

Valentine—On February 4, to Mr. and Mrs. A. I. G. Valentine (Anna Grant), a son, John Lester Valentine.

SAN DIEGO

Buchanan—On March 2, to Lieutenant Charles Buchanan and Mrs. Buchanan (Kathleen Thompson), a daughter, Mary Gale Buchanan.

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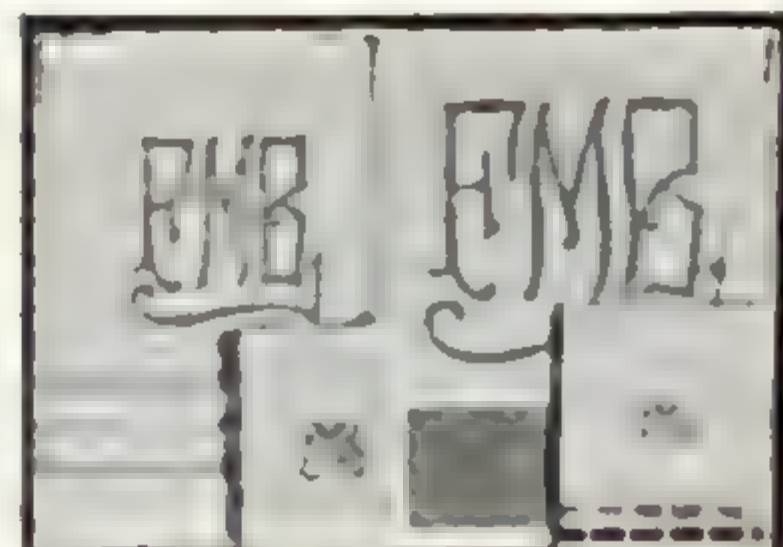
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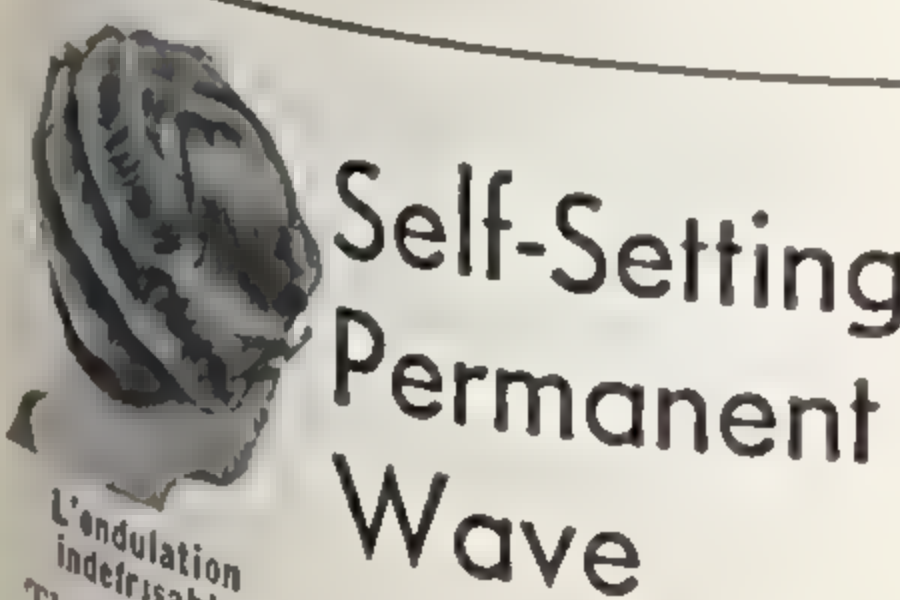
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SOCIETY

BIRTHS

SIOUX CITY

Bekins—On February 2, to Mr. and Mrs. Paul Bekins (Nancy Slagle), a daughter.

TORONTO

Bell—On March 10, to Mr. and Mrs. Brooke Bell (Nancy McCarthy), a daughter.

Deeks—On February 13, to Mr. and Mrs. George Campbell Deeks (Flora Fetherstonhaugh), a son.

Haas—On February 15, to Mr. and Mrs. Max Haas (Marion Innes), a daughter.

Ross—On March 3, to Mr. and Mrs. Bruce Ross (Nancy Reid), a daughter.

Somers—On February 26, to Mr. and Mrs. Geoffrey Somers (Margaret Parkers), a son, William Parker Somers.

UTICA

Balch—On February 26, to Mr. and Mrs. Richard H. Balch (Elizabeth Prescott), a son, James Prescott Balch.

WILLIAMSPORT

Gibson—To Mr. and Mrs. Henry R. Gibson (Margaret G. Lundy), a daughter, Margaret Lundy Gibson.

ENGAGEMENTS

NEW YORK

Arnold-Day—Miss Cassandra Lee Arnold, daughter of Mr. and Mrs. Carlington G. Arnold, of Flushing, Long Island, to Mr. Frederick Tallmadge Day, son of Mr. and Mrs. Watson Beach Day, of Pelham Manor, New York, and "Little Orchard," Litchfield, Connecticut.

de Aguirre-de Landa—Mrs. Virginia Willys de Aguirre, daughter of Mr. and Mrs. John North Willys, to Mr. Jose de Landa, of Paris, France.

des Etangs-Thébaud—Mademoiselle Andrée des Etangs, of Paris, France, to Mr. Louis A. Thébaud, of Morris-town, New Jersey.

Footo-Brown—Miss Hope Curtis Footo, daughter of Mr. and Mrs. Sterling T. Footo, of New York City and "Overlook," Ridgefield, Connecticut, to Mr. Hubert Rutherford Brown, junior, son of Mr. and Mrs. Hubert Rutherford Brown, of New York City.

Gallatin-Donahue—Miss Frederica Gallatin, daughter of Mrs. E. Trowbridge Bell, of New York City and "Clematis Cottage," Easthampton, Long Island, to Mr. Albert Francis Donahue, son of Mr. and Mrs. Peter J. Donahue, of Dorchester, Massachusetts.

Goldsmith-Craig—Miss Norah-Belle Goldsmith, niece of Mr. and Mrs. L. du Pont Irving, of New York City and "Sunnyside," Irvington-on-Hudson, New York, to Mr. Thomas Moore Craig, son of Mr. and Mrs. Arthur Craig, of Charlotte, North Carolina.

Hunting-Johnson—Miss Henriette Louise Hunting, daughter of Mr. and Mrs. H. Thurston W. Hunting, of Rye, New York, to Mr. Alexander Bryan Johnson, of New York City and New Haven, Connecticut, son of the late Dr. Alexander Bryan Johnson.

Merriman-Weld—Miss Elizabeth Barbara Merriman, daughter of Mr. and Mrs. E. Bruce Merriman, of Providence and Newport, Rhode Island, to Mr. Edward Motley Weld, son of the late Edward Motley Weld and Mrs. Weld, of New York City and Tuxedo Park, New York.

Strong-Park—Mrs. John Sintram Templeton Strong, daughter of Mrs. Joseph Hilton, of Savannah, Georgia, to Mr. Halford Woodward Park, of Greenwich, Connecticut, son of the late Mr. and Mrs. George A. Park, of Worcester, Massachusetts.

Washburn-Henderson—Miss Elizabeth Washburn, daughter of Mr. Frederic B. Washburn, of Worcester, Massachusetts, to Mr. Francis T. Henderson, son of the late Harold G. Henderson and Mrs. Henderson, of New York City.

ENGAGEMENTS

Whitman-Parsons—Miss Olive Whitman, daughter of Mr. Charles S. Whitman, to Mr. John Jennings Parsons, son of Mrs. Frederick Jennings Parsons, of Paris, France, and New York City.

Winter-Paine—Miss Carola Durnford Winter, daughter of Mr. and Mrs. Keyes Winter, of New York City and "Hiver Rough," Syosset, Long Island, to Mr. Alfred White Paine, son of the Reverend George Lyman Paine and Mrs. Paine, of Cambridge, Massachusetts.

Zabriskie-Richards—Miss Constance Pierrepont Zabriskie, daughter of Mr. and Mrs. Frederick C. Zabriskie, of Hackensack, New Jersey, to Mr. R. Draper Richards, son of Mrs. Marion R. Follett, of North Attleboro, Massachusetts, and Florence, Italy.

AKRON

Vaughan-Mather—Miss Meredith Vaughan, daughter of Mr. and Mrs. William A. M. Vaughan, to Mr. Richard A. Hollister Mather, son of Mr. and Mrs. Richard Mather, of Baltimore, Maryland.

BALTIMORE

Huidekoper-Cunningham—Miss Rosalind Huidekoper, daughter of Mr. and Mrs. Prescott F. Huidekoper, of Baltimore, Maryland, to Mr. Joseph Stanley Cunningham, son of Mr. and Mrs. Stanley Cunningham, of Boston, Massachusetts.

BOSTON

Dyckman-Thomas—Miss Helen Naomi Dyckman, daughter of Mr. and Mrs. William A. Dyckman, of Dallas, Texas, to Mr. John Grimes Walker Thomas, son of Dr. John Jenks Thomas and Mrs. Thomas, of Boston, Massachusetts.

Loring-Clapp—Miss Mary Bowditch Loring, daughter of Mr. and Mrs. Augustus P. Loring, junior, to Mr. Nathaniel D. Clapp, son of Mr. and Mrs. Frank Nathaniel Clapp, of Weymouth, Massachusetts.

CINCINNATI

Millard-Greer—Miss Elizabeth Millard, daughter of Mr. and Mrs. Charles Sterling Millard, to Mr. Henry Lyman Greer, son of the late Howard Greer and Mrs. Greer, of Chicago, Illinois.

CLEVELAND

Hine-Hogen—Miss Carolyn Kirtland Hine, daughter of Mr. Charles P. Hine, to Mr. Charles Robert Hogen, of New York City.

Rogers-Curry—Miss Joan Van Deusen Rogers, daughter of Mr. George M. Rogers, to Mr. Douglas Sanford Curry, son of the Reverend William Curry and Mrs. Curry, of Luton, Bedfordshire, England.

Wise-Davidson—Miss Elizabeth C. Wise, daughter of Mr. and Mrs. Charles C. Wise, to Mr. John D. Davidson, son of Mrs. H. A. Kline, of Los Angeles, California.

KANSAS CITY

Brown-Slaughter—Miss Laura Brown, daughter of Mr. and Mrs. Walter Brown, to Mr. Roger Caldwell Slaughter, son of Mrs. Thomas Shreve Boyce Slaughter.

NEW ORLEANS

O'Reilly-Finley—Miss Eleanor O'Reilly, daughter of the late J. Devereux O'Reilly and Mrs. O'Reilly, to Mr. Ridgley Finley, junior, son of Mr. and Mrs. Ridgley Finley.

PHILADELPHIA

du Pont-Silliman—Miss Marlana du Pont, daughter of Mr. and Mrs. Irenée du Pont, of Granogue, Delaware, to Mr. Henry Harper Silliman, son of Mr. and Mrs. Harper Silliman, of Wilmington, Delaware. (Continued on page 99)

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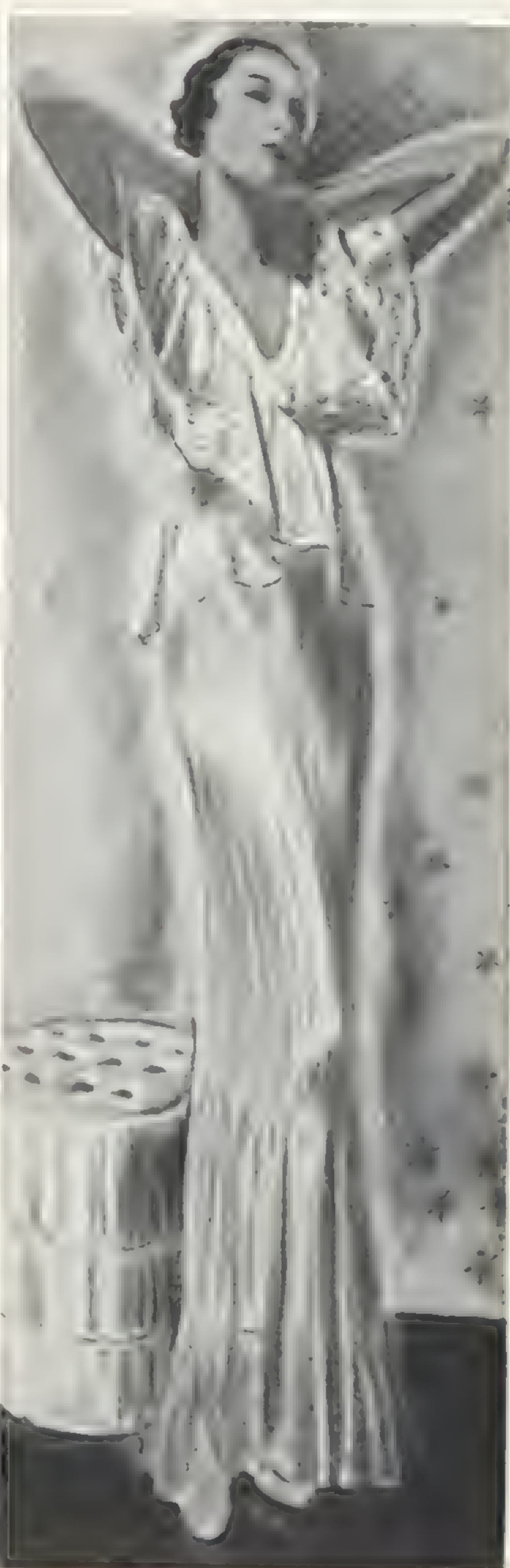
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A clear understanding should be had with regard to what the seller will do if the dog should prove unsatisfactory and what lack of satisfaction means. Some buyers really do not know their own minds when it comes to buying dogs. The matter of transportation should fully be understood, when the dog is to be shipped from a distant point and if he is to be returned for any reason. On the other hand, the buyer should not keep a dog for an unlimited time and then expect the breeder to take it back for a fancied reason. The length

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May 20, 21 - Northeastern Indiana Kennel Club, Auburn, Ind.

May 21 - Ridgewood Dog Fanciers Association, Ridgewood, N. J.*

May 27 - French Bulldog Club of Hollywood, Hollywood, Calif.

May 27 - Morris and Essex Kennel Club, Madison, New Jersey.*

May 28 - Wissahickon Kennel Club, Whitmarsh, Pa.*

May 29 - Huntingdon Valley Kennel Club, Noble, Pa.*

May 30 - Devon Dog Show Association, Devon, Pa.*

*A representative of The Dog Mode of Vogue will attend those shows marked with a star.

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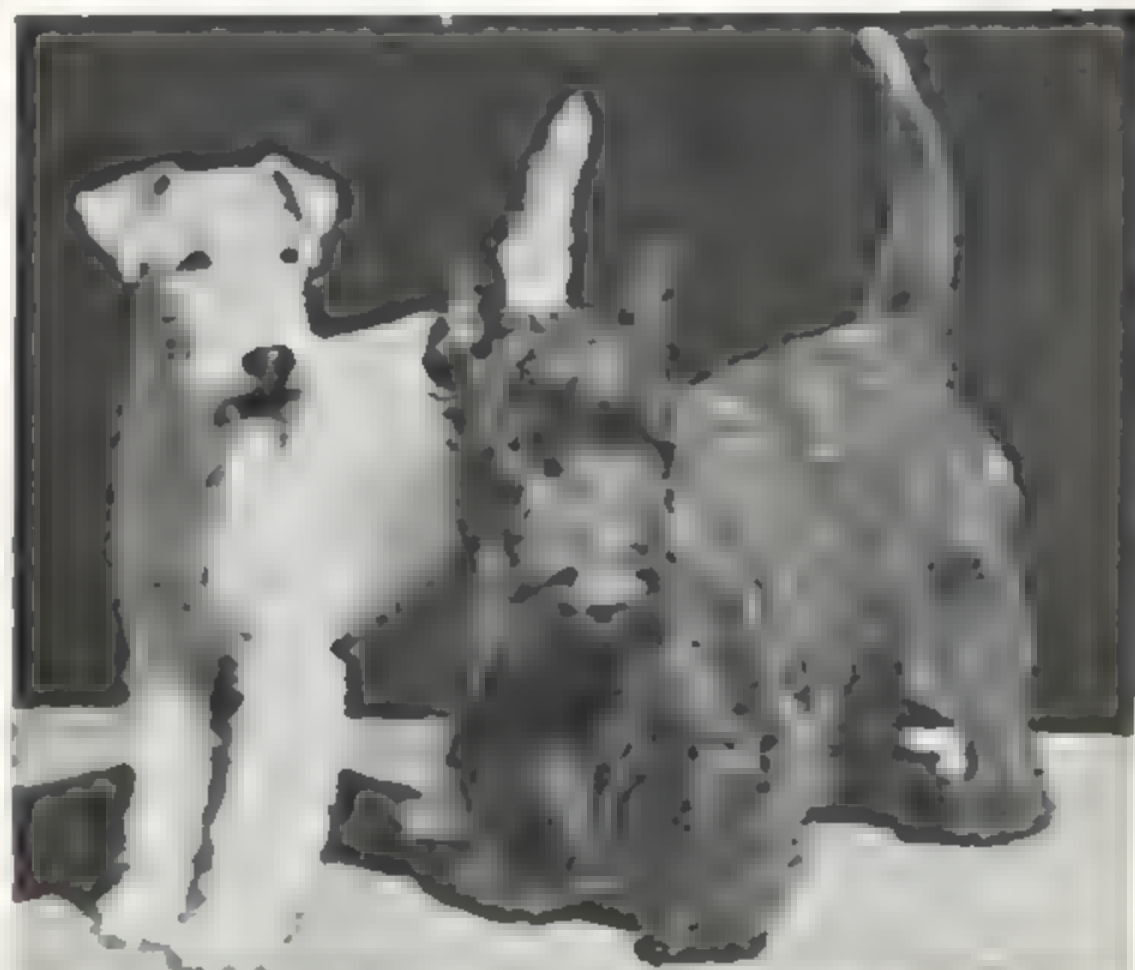
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of the trial period should be stated and understood. All of
these details would be better covered in writing.

The price one should pay varies with the breed of
dog, the quality and the age. Good dogs are not bought
cheaply. It costs money to breed, rear and prepare dogs for
pets and companions. All the dogs in one litter may not be
worth the same price. This depends on how they measure up
to the standard of breed. The best specimens, if for sale, nat-
urally command the highest price, which scales downward
according to quality. All dogs in a litter at a certain age look
much alike, so that not until the dog is advanced to the age
of eight or nine months can one estimate his worth. It is my
belief, having intimate knowledge of costs of raising puppies
until they are ten or twelve weeks of age, *that the average
puppy of the smaller breeds cannot be sold at a profit for
less than fifty dollars.* If we are to judge by present-day
prices of good food, there is practically no profit for the ken-
nel man even for just a good healthy specimen of any breed,
if he sells it for less than fifty dollars. However, when it
comes to a show specimen, it is time to think in hundreds of
dollars.

The cost of raising a litter of puppies commences with
the stud fee and continues to rise until the puppy is sold at
the age of perhaps ten or twelve weeks. No one with a spark
of humanity in his make-up would think of selling or buying
a puppy under that age. I know people argue to the contrary,
but years of experience have taught me that, if a law could
be passed prohibiting the sale of puppies under five months,
the world would be a better place for dogs.

If you think the price asked for a dog from a respon-
sible breeder is high, keep in mind the cost of stud fees,
food and labor and the interest on the investment. The pet-
shop dealer or nondescript breeder may say that he does not
have those costs to meet. Probably so. However, he has noth-
ing to show that he has been a substantial breeder of dogs
for years, which would indicate some degree of business
stability.

All the advantage is in favor of knowing how to get
your money's worth when you buy a good dog. The laws of
business economics apply to the buying and selling of dogs
as they do to all other established businesses.

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V O G U E

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BRIDES
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THERE ARE THREE VOGUES

AMERICAN, FRENCH, AND BRITISH

Edna Woolman Chase, Editor-in-Chief

Michel de Brunhoff—Editor of French Vogue
Allison Settle—Editor of British Vogue

Bellodgia



Parfums

CARON

Then are married
It's an old story, this stony neglect of the groom at weddings. And an ironic one, seeing that all the fuss and tulle and hysteria are in the celebration of his capture. But no, all eyes are turned to the faintly flushing bride. In protest, we're doing right by our men and showing you, on page 82, the supreme reasons for marriage in their correct attire, attitude, and attention to detail

Thrice a bridesmaid, never a bride. Like most hoary axioms, that is not only depressing, but wrong. For we fail to see why even a third-term bridesmaid should escape the silken bonds of matrimony, if she looks as delectable as the one on page 37. Surely, she would engender the roving eye in any usher

The very flouncy script at the left says "Twigs for the Love Nest," which is our coy term for house furnishings—sheets, blankets, linens, penthouse parts, and what have you. Naturally, these are not restricted to brides. It is often the long-married who are most in need of refreshment—in the home, if not in the heart

"Don't give up the hope chest!" we exhort, no matter what the erratic bulls and bears do, in their quaint way. The loot you amass at your wedding may have to last you for life. It must, therefore, be as good and as beautiful as the objects on pages 58 and 59. Note that we have avoided filigree bowls and hand-painted urns

Gaze upon the Museum Brides on pages 50 and 51 and sigh. For you will never see sweeter trappings for the Great Moment. They knew their Bridals, these Victorians. They knew the potency of lace and illusion. Not so the modern bride. She may be exquisite, but she knows too much, and would rather be chic for the day than cherished forever

Love nest
Unmarried
Odd and ends
Veils

Reggie's
eye view of the
Mode



Lady Suiley
The former Miss Nancy Beaton



Isle of Romance

LONDON: The wedding was solemnized at Saint Margaret's Westminster, on Wednesday, of Sir Hugh Houston Smiley, Bart., of Great Oaks, Goring Heath, Oxon, the eldest son of the late Major Sir John Smiley, Bart., and of Lady Smiley, and Miss Nancy Beaton, elder daughter of Mr. and Mrs. Ernest W. H. Beaton, of Sussex Gardens, Hyde Park.

"The bride, who was given away by her father, wore an Empire gown of white chiffon spangled with silver sequins, the full skirt, worn over an underdress embroidered with silver and pearls, forming a wide train bordered with ermine. Her tulle veil was held in place by a wide wreath of orange-blossoms, and she carried a bouquet of lilies-of-the-valley. She was attended by three pages in white satin knee-breeches, with silver waistcoats and sky-blue velvet treader coats with silver lace jabots and cuffs; and by eight bridesmaids—Miss Baba Beaton (her sister), Miss Leticia Chattock, Lady Anne Wellesley, Lady Violet Pakenham, Miss Margaret Whigham, Miss Joan Eyres-Monsell, Lady Bridget Poulett, and Miss Joan Buckmaster, who wore dresses of white chiffon, the long skirts forming short trains at the back and the silver-embroidered bodices having puffed sleeves of spangled tulle. Their veils of spangled tulle were held in place by wreaths of white flowers, and they carried a long gar-

land of white lilac, white roses, gardenias, and white hyacinths between them. Mr. David Smiley was best man.

"The church was decorated with lilacs on the altar, and on each side were two stands of white artificial flowers. Real and artificial blooms were arranged at the sides of the steps leading to the chancel, and bunches of flowers, tied with silver ribbon, were placed on posts erected in the church."

Now, that was a newspaper report of my sister Nancy's recent wedding, but Vogue has asked me to describe the behind-the-scene scenes connected with that excitement in the family household, so I will start at the beginning of the story.

The engagement is announced. The telephone bell peals incessantly. The front door-bell rings. The postman brings a pile of letters by each post. There are inquiries and requests from caterers, photographers, dressmakers, jewellers, lingerie shops, hat shops, house agents, and insurance agents. People that you had entirely forgotten about appear upon the scene, the household becomes completely disorganized. The bride is in a whirlwind. The wedding is to be in six weeks' time; the honeymoon is to be spent in New York and in Honolulu—therefore, every sort of garment is necessary. Outsize quantities of stationery are ordered, boxes of envelopes are soon



emptied. The father happily produces a cheque for the trousseau, for the quarterly dress allowance is now long spent. Shops are visited. Little women are recommended.

The first wedding present arrives. The first batch arrives amidst great excitement, and the "present book" is started. In it are ruled spaces for the name and address of the donor, description of the present, the shop it comes from, whether or not a letter of thanks has been sent, and the number of the present. When the honeymoon is over, many of the presents will be changed in order that already existing sets of china and glass may be added to.

The wedding is to take place at Saint Margaret's. Miss Austin, the Dean of Westminster's wedding secretary, has fixed a date. You will want a full choir and organist, the banns read, a peal of church bells, the blue carpet instead of the red carpet, and it will be necessary to employ a large number of policemen, to hold back the crowds. "No, Miss Austin, we really don't like the usual palms and ferns and daffodils. Mrs. Spry, of 'Flower Decorations,' is helping us. We want it to be an all-white and silver wedding, and she is going to whitewash leaves and cones to pad out the lilac, and we want posts like Venetian lanterns, topped with bouquets of white flowers, stanchioned at an angle from all the columns down the church. We want the church to look very festive and *en gala*."



Tentative sketches for the bridal cortège costumes have been made on scraps of note-paper and old envelopes, and it is fixed that the bride shall wear a Lily Elsie gown, and that the bridesmaids shall be slightly Edwardian, slightly Empire, slightly mediaeval, and shall be linked together with long garlands of flowers. The whole thing shall be chalk-white, and it is decided that Idare is the right shop to go to. The final sketches are made: every one jumps with delight. The bridesmaids' eyes pop. The door-bell rings. Manley, the butler, brings in more presents. The bride, on her knees in the drawing-room, scribbles in her book, "Amethyst bowl on wooden stand from Goode's, from Lord and Lady Charles Cavendish, Carlton Gardens, 297. Not yet answered!" The Russian masseuse has sent a Russian bride doll that she has dressed herself. Mr. Jacobus, of the shoe shop, sends a pair of bedroom slippers. He always does. Silversmiths send sample tablespoons. There are dozens of salt-cellars and masses of painted trays. The house is littered with tissue-paper and boxes, and a bedroom is packed to the ceiling. The little lingerie woman, who has been so strongly recommended, arrives heavily laden late in the evenings and is bustled, whisperingly, up the stairs.

Miss Celia Palmer, of Idare, the dressmaker, is on the telephone. Will we please go round to see a fitting to-morrow? There is great excitement at the first glimpse of Lady Anne Wellesley in her bridesmaid's dress. The



MISS BEATON'S SNOW-WHITE BRIDAL CORTÈGE TROOPING OUT OF SAINT MARGARET'S CHURCH, IN LONDON

KEYSTONE VIEW



Some of the bridesmaids at the wedding of Sir Hugh and Lady Smiley. From left to right, they are: Lady Violet Pakenham, Miss Baba Beaton, Lady Anne Wellesley, Miss Margaret Whigham, and Miss Leticia Chattock. They are reminiscent of Winterhalter's "Empress Eugénie and Her Ladies-in-Waiting," with tulle sleeves, head-dresses, and draperies spangled with imitation dew-drops

atmosphere is electric, with starts of delight from the onlookers. Miss Palmer, herself soon to be a bride, jots down another appointment in her engagement-book.

"Miss Marianne Mayfayre of the *Daily Telegraph*, on the telephone. She wants to know if it is true that you are loosing a flock of doves in the church." "Certainly not," from the indignant bride. "Madame Albert on the telephone." "Idare on the telephone." "Thaarup on the telephone." "Charlie James on the telephone." "Molyneux on the telephone," and "Miss Marianne Mayfayre on the telephone." "Why-er-Miss Nancy, Ernest Brooks is down-stairs in the hall and wants to know if he may take an exclusive picture of you and Sir Hugh." The telephone bell rings. "Miss Marianne Mayfayre wants to know if it is true you are going to the Church in a 'Cinderella coach' made of glass." "Please tell her she knows more about the wedding than I do."

The banns are read, and Miss Austin has taken charge of a suitcase—thereby fulfilling the regulation that one must have been resident three weeks in the parish in which the banns are read. The new trunks have arrived, and the labels from the White Star Line.

The novelty of the presents has slightly worn off—or so thinks the footman, as he groans under a fresh

load. "Thank Heavens, I am now up to date with my answers," sighs the bride to be. "That is the thirty-fifth letter this evening," and the envelope is stuck down. But that was three days before the wedding: after that, it is an impossibility to keep up to date with letters.

There is the final fitting of the wedding-dress, which is made at the last possible moment, lest a London fog should grey its whiteness. The fitter is on all fours, lips sprouting pins; the milliner, with nimble fingers, is firmly affixing orange-blossoms with steel-like delicacy to the head- (Continued on page 31)



DREAMS

FLOU is that delightfully comprehensive French word (pronounced floo) that means, literally, "light and soft": hence, fluffy, vaporous, cloudy, filmy—all the words Vogue has been using to put over the idea of the newest evening silhouette. Now along come the French *lingères*, following in double-quick time, to give you lingerie embodying these characteristics for your silhouette at night.

There was a time, within the memory of all of you past the sock-wearing age, when the idea of a chiffon nightgown caused raised eyebrows. To-day, what with bare-back and brassière bathing-suits, nudism, and other such manifestations of the Freedom-of-Thought school, a chiffon nightgown doesn't cause the batting of an eyelash—not even a false one.

Using the jargon of the day, almost all nightgowns are made of "sheers": chiffons, transparent voiles, and crêpes. And *négligés* follow the evening mode even more slavishly and appear of printed organza—that pet of the 1933 evening world—, as well as of tulle. You can see how devastating tulle turns out to be in the third model here.

Even the laces are best, this year, when sheer, such as the most delicate of Malines, thin but durable point *d'esprit* net, or a fine quality of Alençon. And you will find most laces matching the gown—pure white on white, or cloudy pink on pink.

The long skirts are almost invariably very full, being cut as nearly semicircular as possible, but you'll find that all of them have the sides smooth over the hips, so that there is no effect of bunchiness. Of course, these very full skirts, falling as they do in fold over fold, take away the effect of too much transparency. Then there are wisps of little jackets to go with these gowns that add several more layers of thickness around the top of the body. Lots of tricks add complication to the sleeves of bed-jackets and *négligés*, so that, whether lying in bed or strolling around your room, you are the picture of the latest form of femininity.



- Printed organza in rose and white, a schoolgirlish sailor collar, shirred sleeves, and many scallops down the front—Annek thought up this sweet *négligé*
- You won't find this too transparent—Annek's nightgown, second above—for the chiffon is gathered on draw-strings. Ruffles edge the armholes and hem; Altman
- If you want good frou-frou, a perfect trousseau *négligé*—here is Bialo's masterpiece, "Abat-jour": tulle sleeves and tulle and georgette skirt bands; Hattie Carnegie



- Olga Hitrovo calls this gown "Lys Royal," and you'd probably look that way in its pure white chiffon folds, topped with cobwebby Malines lace; from Jay-Thorp
- The jacket of "Nacre Rose" is of Malines lace and chiffon; the gown of chiffon; and Olga Hitrovo gives the former a square neck, the latter a round one; Jay-Thorp
- Wide reversible rose satin ribbon has been mysteriously moulded into shape, in Hélène Yrande's short liseuse with puffed sleeves and a huge butterfly bow in back

- Another new medium for trimming a nightgown—fine cotton net dotted with point d'esprit. Hélène Yrande makes a flattering fichu-like yoke of it for this triple voile gown and ties pink satin ribbon in a narrow sash around the waist-line
- Cloudy pink Alençon and crêpey pink chiffon are combined in Jane Grammond's gown, which has a slenderizing sash beginning at the sides of a pointed lace yoke in front, crossing in back, and tying around the waist; from Saks-Fifth Avenue



CECIL BEATON

LELONG DRESS (ALTMAN) • DESCRIPTION ON OPPOSITE PAGE

Classic expression of an ancient rite

BRIDE AND BRIDESMAID



LACE FROM ZALLIO



CECIL BEATON

DRESS FROM BEST

Proof that it is possible to use family lace like a modern fez is in the picture above. A tulle veil (no lower than the hips in back—the smart new length) falls over the face from under a pearl bandeau. It is topped by point de Lille lace, and orange-blossoms fall from each side

A fresh idea for your bridesmaids is white touched off with yellow. Yellow flowers embroider the organdie dress at the right; yellow straw forms the bonnet, from John-Frederics. Yellow organdie makes the gloves, and yellow and white spring flowers are mixed in the Max Schling bouquet

The utterly modern way to go through the old ritual is on the opposite page: a crêpe dress (you can remove both the train and the sleeves), a tulle veil with Lanvin's silver coronet, and a bouquet of gardenias and lilies-of-the-valley from Max Schling. The décor is by Jones and Erwin

ON CHANEL'S SHOULDERS

• It's in the evening that Chanel uses the exaggerated shoulders and sleeves that other designers make for day. And the two gowns below are good arguments for her theory. The first one—of black tulle—owns sleeves of pink and black ruffles and a skirt with ruffles running up and down; from Bendel

• The lady with her back to you is in dead-black chiffon—but it is electrified with a daring décolletage and braided chiffon shoulder-straps; Bendel
• You see, third, a black lace dress, topped with a crisp Elizabethan ruche-cape of net, and owning a buttoned-up-the-front bodice; Saks-Fifth Avenue





R.W. Plummer
N.Y. 33

- By day, Chanel sticks to normal shoulders, bulky tops, tight belts, clever detail
- On this navy-blue crêpe dress, she unexpectedly shirrs the neck and the skirt front, then adds her inevitable touch of white in piqué; from Saks-Fifth Avenue
- The yellow dots on this pale blue tussur-like silk suggested interesting applications of the design on the yoke and short sleeves; from Saks-Fifth Avenue

- In the third dress—you can see the new six-inch-from-the-floor length now so chic for semiformal clothes. It's a black print with gay flowers on it; from Bendel
- You can recognize Chanel here in the chevron handling of the new striped fabric, in ink-blue and natural colour; Bendel
- For a perfect town ensemble, this, shown last: a beige wool coat over a black-and-white printed dress; Hattie Carnegie



CHEZ FRANCES CLYNE

• Above—an unusual Patou from Miss Clyne's collection: grey-blue roma dress and jacket with deep blue velvet cuffs and bow
• Witness on the opposite page Miss Clyne's own talent in black crêpe and fringe—a lovely thing in motion. Jewels from Marcus

WE admire courage. Especially courage coupled with chic. And when Frances Clyne—right in the midst of the blackest days of current history, during the very week of the hysterical bank holiday—had both the courage to move into bigger and better quarters and the chic to do them as she did—we respectfully take off our hat. You see above a slice of the new atelier, done under the aegis

of Elsie de Wolfe—all in quiet beiges and mirror panels—a setting dramatic and restrained—just like the clothes Miss Clyne turns out. For this unique personality among native dressmakers has an uncanny understanding of what smart women want, and her new collection is a perfect reflection of her ability to make clothes to suit the woman, rather than to use the woman to exploit the clothes.



MODEL FROM FRANCES CLYNE

STEIGER

Fringed victory modelled in black

SHOP-HOUND

Tips on the shop market

• Shop-Hound spends her life snooping in the New York shops. If you need advice, write her care of Vogue, 420 Lexington Ave.

WHAT Shop-Hound thinks personally of all this marrying and giving in marriage will be kept guardedly out of these pages. But since, all good advice to the contrary, you will go on taking the fatal step, the least I can do is to unearth helpful ways for dressing the part. And to start off with, you might take under advisement, as a glamour-making evening gown for your trousseau, that ravishing grey organza dress, from B. Weinstein, at the right—a vaporous, floating thing with orange and brown flowers and a luscious sable-trimmed jacket. There's nothing like sable. When it comes to the trappings for the ceremony itself, you've probably weighed the pros and cons of a lace veil. If you don't like that heirloom your grandmother wore, and maybe no one can blame you, you might take yourself to the Devonshire Lace Shop, where they know almost all there is to know about lace, and pick something that looks more like you. It will probably be that divine Brussels needle-point (Rose Point) veil shown at the left—as lovely a thing as you could find.



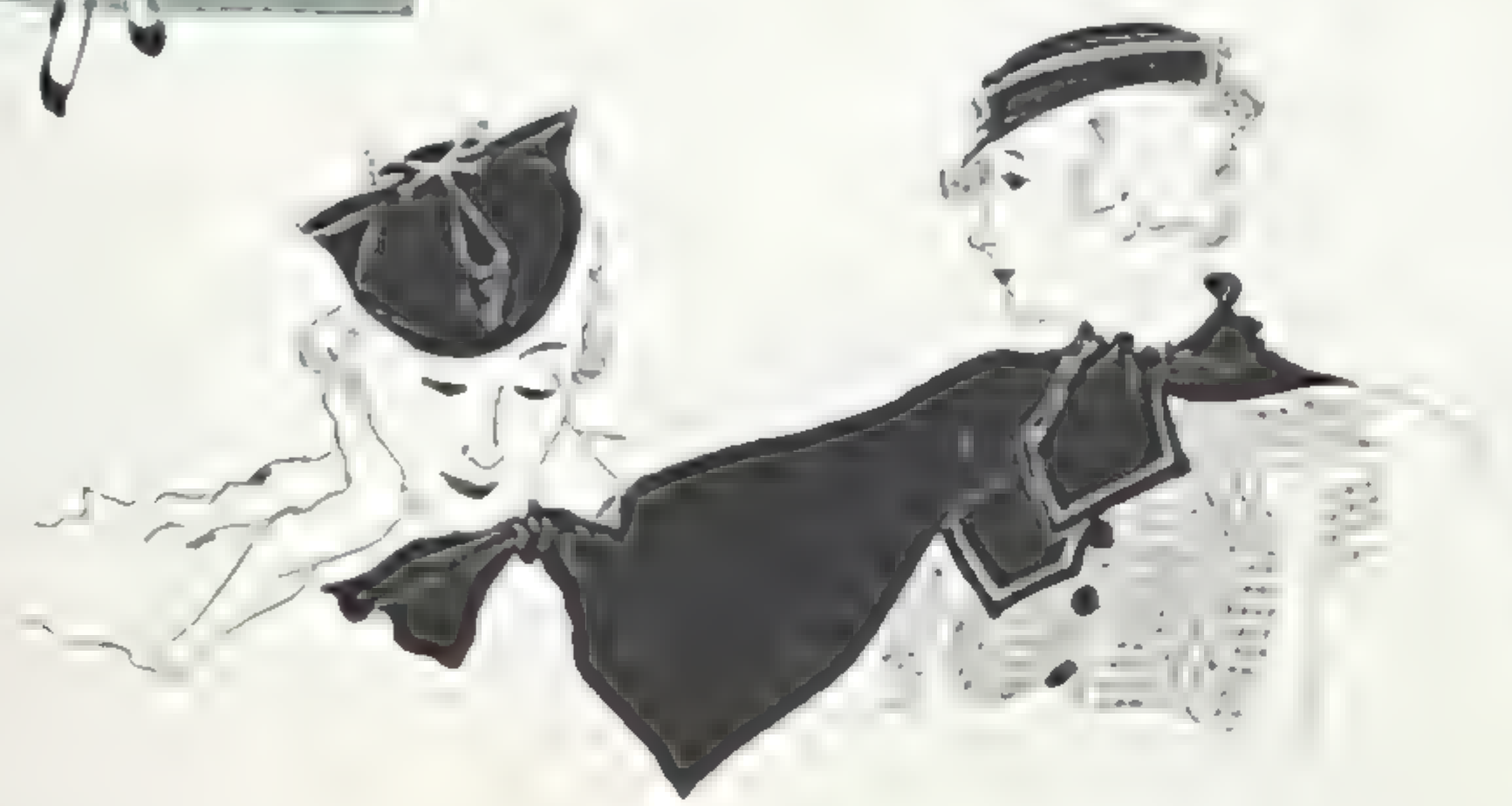
EYES to the right now, please. Here are four Sommers' shoes that could march right in to any spring or summer wardrobe and be a great help and comfort. The first is probably the newest Oxford extant—a sturdy black patent leather model with that smart new high-ankle cut that feels so snug and firm. The heel is substantial, too. Next, a black cloth pump trimmed with patent leather, which would be nice with tailored street clothes. Third, a chocolate-brown kid pump, sleek and polishable, and, fourth, a bright navy-blue doeskin with an interesting arrangement of gold kid straps over the toes and a T-strap over the instep. All of them *très, très chic*.

AND now for those poor innocent, but very active bystanders at a wedding—the bridesmaids and ushers. What do they get out of it all? Black, Starr and Frost-Gorham have come to the rescue and are showing quantities of knock-out gifts—all for less than sixty dollars. Brides: give your bridesmaids black moire envelopes, small and chic, with enamel fittings; or gold sports bracelets made of horseshoes and bits. Grooms: give your ushers gold bill-clips that will also function as bottle-openers—a delightfully practical arrangement—or rectangular strap watches with dependable works. These gifts are sketched above.





EYES to the far left: A complete outfit from Saks-Fifth Avenue's Petites Modernes department, where a daughter may be dressed on a shoe-string. Eyes to the immediate left: an ensemble from Polly—a navy-and-pink printed dress and a pink diagonal tweed coat. The delectable bride at the right is Miss Marion Cartier. Her Empire satin dress is a gown made by Bendel in the Worth manner; the tulle veil has a wistful face-veil and a tiny wreath of orange-blossoms. Head-dress from Bendel.



STELLA, on East Fiftieth Street, loves to make hats. Perhaps that's why they are such successes. The tricorne above is of brown straw with a piquant yellow felt bow on the top. The little navy-blue sailor is made of celtagal—that's a nice word—and the underpinings of the brim are lined with blue-and-white checked fabric to match the suit and blouse. The two Meadowbrook blouses at the right are from Altman, who has gone in for blouses in a big way. One is of bright navy-blue crêpe, with a Russian look in its high collar; the other is of heavy white crêpe with rows of stitched pleats and a collar that may be worn any of several ways. What with every one going in for suits, this spring, these are an important something to remember—and you might well do more than that.



EYES left to the two ladies in negligé, from the Martha Rose Shop on Madison Avenue. The pyjamas are in an eatable shade of blue, and the three-quarters coat is lined in a subtle yellow. The trousers are slightly sailorish in cut, and the blouse is tailored. The nightgown is of ashes-of-roses satin with puff sleeves of Alençon lace. On the right, the lady with the candle is wearing a nightgown from The Purple Box. This shop makes a specialty of trousseaux and of thinking up gifts for the convalescent. For instance—that satin envelope purse, which is shown highly magnified so that you won't miss it, holds the not-so-very-sick invalid's make-up. A very convenient little gadget to keep you beautiful in bed—you can have the monogram embroidered just like that on the gown—and they make a hit with wan shut-ins. (Continued on page 90)





AUGUSTABERNARD (BERGDORF GOODMAN)

MUTHINGEN-HUENÉ, PARIS

LEISURE

our new occupation

• If the world really does go in for the four-hour day, you may as well start early to practise new ways of occupying your leisure hours—new ways to occupy them and new ways to dress them. One charming idea is to put on a house-gown like one of these, late of an afternoon, and take it easy lounging, reading, writing letters, even receiving friends for a genuine cup of tea. A villa by the sea, a pueblo in New Mexico, or a ranch in California, with wide terraces shaded away from dust and heat, is a perfect background for these cool robes, which you get into after the siesta and wear, informally, through the dinner-hour.

• Somewhat reminiscent of a Japanese kimono is Augustabernard's *dés-habillé* "162" (left), with its high waist-line drapery, cut out of yards of cool turquoise-blue crêpe joined to a chiffon top with big square sleeves.

• Orange sherbet and vanilla ice-cream—pardon us!—orange and white marocain are combined in Lanvin's house-gown, "Fresque," which is first on the opposite page. The orange marocain forms the bodice that ties above the white slip.

• Hélène Yrande is also partial to sundae colour schemes, using orange chiffon for a straight transparent coat over a sheath of banana coloured satin, which you'll see on the seated lady on the opposite page. The long coat laps over in front and ties in two little bows.



LANVIN (JAY-THORPE) • HÉLÈNE YRANDE (BERGDORF GOODMAN)



SCHIAPARELLI MODELS FROM SAKS-FIFTH AVENUE



BRIDES MODERN

- Wherever did the idea get around any way that a bride—if she is marrying quietly, or at the City Hall, or for the second time, must invariably get herself up in pale beige crêpe? It's nonsense—all nonsense. If you are, for instance, a Schiaparelli lady, why not be a Schiaparelli lady on your wedding-day? Why not decide on some distinctive, useful ensemble such as this one, shown in the large drawing? It's a striped grey-and-white dress in that new eel-grey, with a square-shouldered, three-quarters eel-grey coat. And, after you've gone through the ritual, you will have something to live happily in for a long time afterwards
- To go in your trousseau, the three Schiaparellis on the small figures above would be terribly smart. The evening gown throbbles your throat beautifully in front, but swoops almost to your waist-line in back. It's made of a dull sheer crêpe in a very toothsome shade of red
- At least one town suit—preferably of printed crêpe—is a canon law of any summer trousseau. Shown second above is Schiaparelli's purplish-blue and white one—with those famous pagoda shoulders that Madame Schiaparelli builds
- If you leave on your honeymoon by boat, the suit on the third small figure above is a good one to consider: a striped brown-and-grey light-weight wool one that will serve you long and well when autumn comes



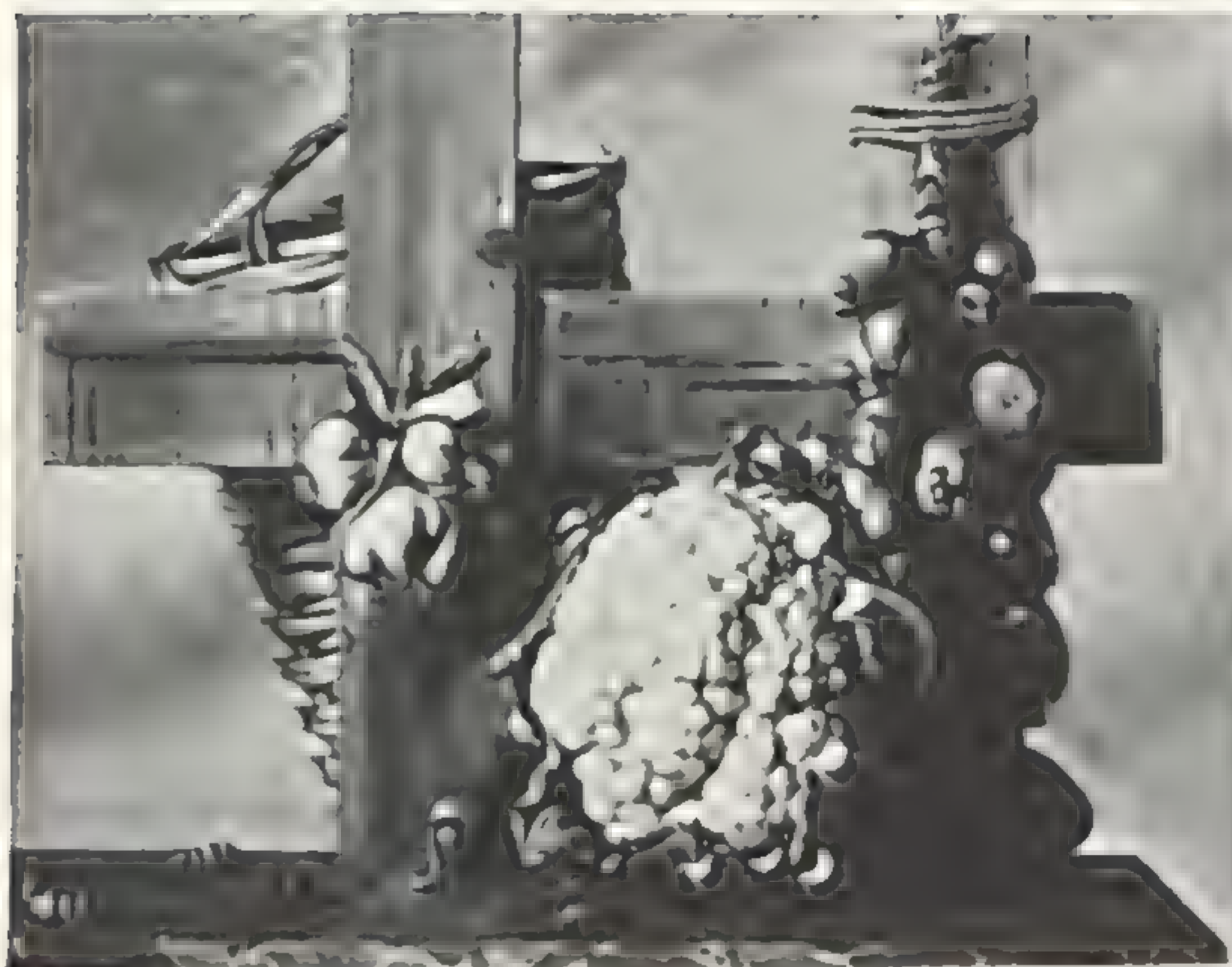
—AND ROMANTIC

- One could manage quite a little glamour even in a prosaic City Registrar's office—if you marry in this dress, at the right. There may be no Lohengrin or lace, but there's at least something blue. A Vionnet devotee will recognize its Vionnet distinctions immediately. The dress is of delectable sky-blue crêpe, the coat of much darker blue velveteen, and together they spell elegance without fanciness. Fine faggoting is beautifully done by hand on the dress, and the bow is of mouseline. Incidentally, think how well the whole outfit will serve you all summer—we have to have practical thoughts nowadays
- The tea-gown, shown first in the trio of small figures above, is also a Vionnet, also a smart trousseau piece, also the epitome of simplicity. Soft grey-blue crêpe roma is the fabric, and the Gallic sense of colour comes to the fore in that brilliant orange sash reaching to the hem-line
- In the centre of the group above is a neat redingote of red crêpe worn over a black-and-red checked crêpe dress. The beauty of this is that you can wear the redingote with a black silk crêpe dress and make two outfits grow where but one grew before—and there you have a wardrobe
- Wan pink-and-white printed chiffon is the somewhat sentimental and completely charming colour of the third dress above. Pink satin twists from the neck-line into the sash amusingly and with Vionnet's expert touch



VIONNET MODELS FROM BERGDORF GOODMAN

VOGUE'S SPOT-LIGHT



STILL LIFE BY PIERRE ROY



"PUSSY" BY BOUCHÉ

In the galleries

CATS are strange animals. They seem to inspire either passionate idolatry or an equally passionate abhorrence. Women, especially, either make fetishes of them or shudder at their mere mention.

Needless to say, the cat-show at Ferargil's was aimed at the former category. Here was the feline in all its pictorial glory; sleeping, stretching, suckling, playing, and brooding; on canvas, on paper, and in stone—Persian cats, alley-cats, tabby-cats, and kittens, cherished and drawn by some of the ablest artists of the day. Louis Bouché painted the diligent tabby here reproduced; Thelma Cudlipp Grosvenor deified in smoky outlines the Siamese cat, with its black-tipped ears and light eyes; William Zorach recreated the Egyptian cat, mysterious in stone. Peggy Bacon and Oliver Herford caught cats in frivolous moods. Foujita, of course, caressed them with his deft, fantastic brush. Lucile Blanch, Agnes Tait, Steinlen, and a dozen more all gave their talents to this superbly aristocratic and disdainful beast and together produced a show which even cat-loathers would have appreciated for its gaiety and skill.

The whitely radiant Brummer Galleries have once again been the home of an exciting exhibition. No sooner were the figures of a great sculptor, Maillol, trundled away than the canvases of an extraordinary French painter, Pierre Roy, took their place. You won't get much idea of his painting from the still life here reproduced; except, perhaps, a hint of his exquisite technique and the amazing clarity of his observation. But you can not imagine the purity of his colour; a transparency that makes you forget all media—oil, brush, canvas—and (Continued on page 86)



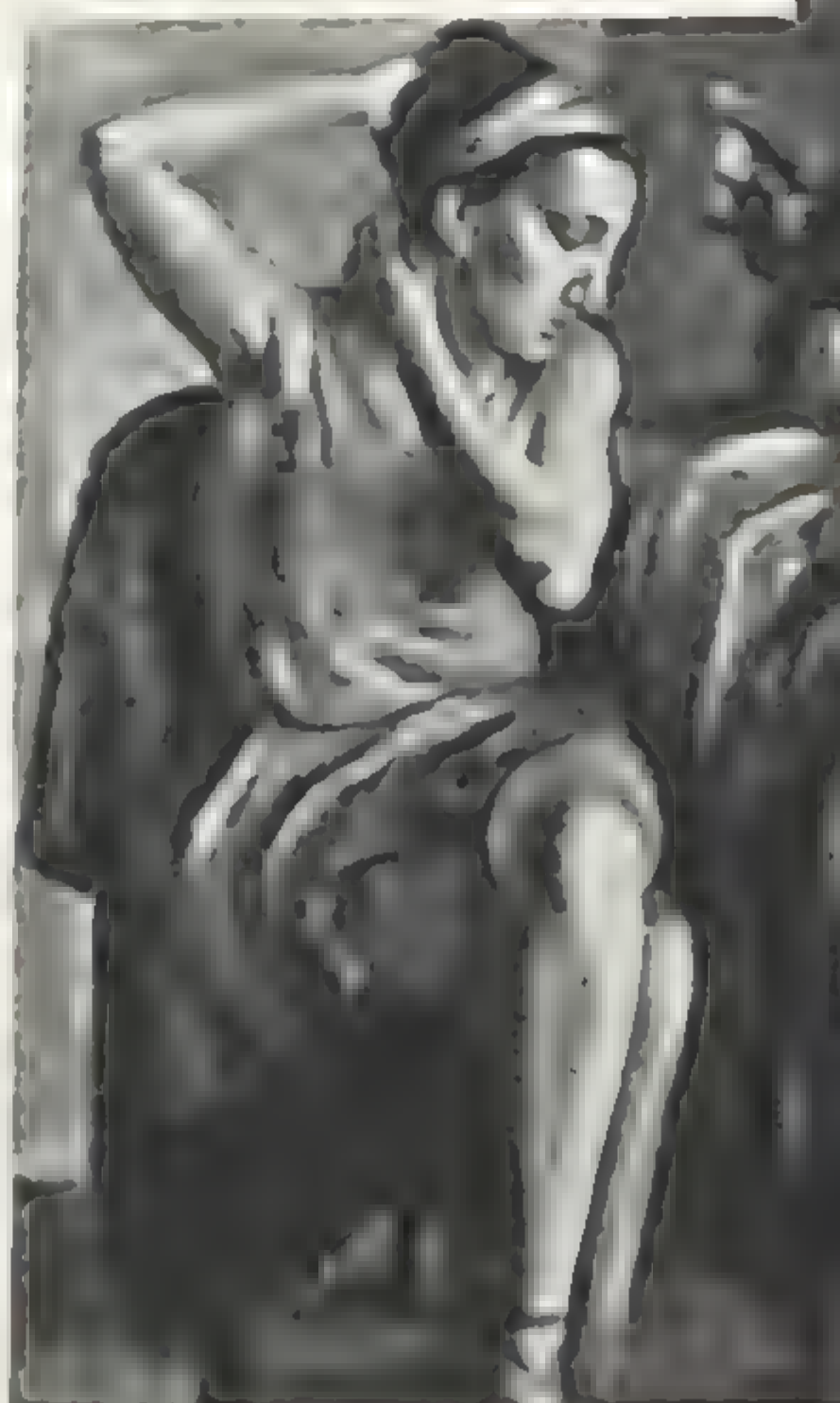
POSTER BY TOULOUSE-LAUTREC



GABUN FIGURE



HEAD BY NAKIAN • HEAD BY WALTON



PAINTING BY PUGIALIS



CHORUS FROM "STRIKE ME PINK"

ON THE CURRENT SHOWS

Dance and movies

EVERYTHING vindictive and accusative that can be said about Radio City has been said, not without ground and reason. But that in no way alters the fact that the enormous Music Hall is perhaps the handsomest building of its kind so far designed. It is the acme of simplicity; its seats are too good to rise from; and, in spite of its gigantic proportions, it manages to preserve a closely knit—almost intimate—air. The telescopic spheroid of the dome accounts in part for that; in part, the converging bands of light. The play of colour on the hangar-like vault is, in fact, at times excitingly lovely and transforms the ceiling into a luminous and iridescent void.

Besides which, the specific stage performance that included Ravel's "Bolero" and a ballet based on (*New Yorker*) Sostakovich's hapless little king was the best in taste and the most brilliant in dancing that these sore eyes have ever seen in any movie emporium, let alone any stage.

There was a "Wedgwood" number, all in blues and white, with friezes of women draped in the traditional alabaster folds against gigantic azure plates and vases. This was full of grace and charm; and the restriction of colour to two tones was a great relief from the usual kaleidoscope.

In the ironic pageant of the little king—gay with faery coaches, gilt and vermilion trappings—, there was a pony chorus with a precision of dancing that was really breathtaking. You may say that is nothing new; but we assure you (Continued on page 80)



MAXWELL ANDERSON (LEFT) • HELEN HAYES, IN "THE WHITE SISTER"



ELISSA LANDI



BACKSTAGE, IN "TAKE A CHANCE"



MITZI MAYFAIR, "TAKE A CHANCE"

Stage, by David Carb

THE program for "Run, Little Chillun!" at the Lyric Theatre informs us that Hall Johnson (the author), while directing the spirituals in "The Green Pastures," "determined to work out in dramatic form the community background in which Negro spirituals were born." The resulting drama realizes that determination completely. As drama, it has many defects—some of them serious—but as a stirring, exalting, emotional experience, nothing in our theatre this season even approaches it; indeed, beside it the rest of our current offerings seem tepid.

"RUN, LITTLE CHILLUN!": It catches and conveys the orgiastic motif of religion among Southern Negroes. The story involves two cults: one calling itself Baptist, the other, the New Day Pilgrims. The latter is a revolt from—and anathema to—the former, yet, except in semblance and method, they are the same. The Pilgrims acknowledge their fervour by disciplining it, but they give their exhibitionism full rein: they adhere to rigid rules in costume, processional, and all ritualistic details. The Baptists "let themselves go." One recognizes abandon through formality, its antithesis; the other, directly.

It requires nearly two hundred Negroes to perform the play; they comprehend and bring out all the author's values—values that surge in him and them and that are inherited from a poetic, primitive, and unrestrained ancestry.

The songs—composed by Mr. Johnson—and the singing that accompanies the New Day Pilgrims' ceremony and at the revival meeting in the Baptist Church are both stirring and beautiful. In fact, the word beautiful applies to the total (Continued on page 84)



STEICHEN

WEDDING GOWNS SHOWN BY COURTESY OF THE MUSEUM OF THE CITY OF NEW YORK

Among the things that make the Museum of the City of New York so enchanting are exhibits like the recent one of wedding-dresses worn by prominent New Yorkers of the nineteenth century. The one above has an Empire waist and pearl beading, and it played its rôle in a wedding of 1812

It's not a costume from a play—but an actual wedding-dress worn by an actual bride of 1874. There's a net frill at the throat, an elaborate bustle at the back, and ruffles and flutings and orange-blossoms everywhere. Though created so long ago, all of the fabrics are still beautiful

The bride who wore this dress, in 1836, sponsored the puffed sleeves that have circled back into fashion. The dress is of embroidered silk net—with a snug waist and billowy skirt. The flowers in the photograph are from Max Schling; the coiffures are transformations dressed by Manuel



Wedding gowns from a romantic century

This moire wedding gown, with its hooped skirt and little train, rustled down the aisle of some New York church in 1859—a bit of bridal perfection, even to the little lace-trimmed gloves and tiny bouquet. The side draperies in the photograph are of rare old lace from Zallio

Back in 1854, this was the way a chic bride looked. In fact, this very costume was probably described in current reports of fashionable goings-on as “made of taffeta, with small hoops under the full skirt, a demure, fringed bodice buttoned snugly, and a lace veil held by orange-blossoms”



MATTIE EDWARDS HEWITT

"OLD ACRES"

A peaceful garden

- An atmosphere of great tranquillity pervades Mrs. Robert Bacon's garden at "Old Acres," in Westbury, Long Island—an effect of eighteenth-century beauty due to a number of years of cultivation. A colonnade of carved English stone surrounds the lily-pond (shown above), enclosed with a wide brick curb, each column surmounted by a decorative pineapple finial
- Between low borders of box, a turf path leads through an arbour into the sunlight. The colour scheme of this garden is provided by its pink and white dogwood in the spring, and this is supplanted by the same colour scheme in later seasonal planting and accented by the blue of lilies in pots on the curb of the pool. Mrs. Bacon has used pots of flowering plants throughout the garden, a lesson well-learned from the Italians, but too little practised by most gardeners in this country



• Flower-bordered steps of paving-stones, shown in the photograph at the left, casually define the different levels. The photograph directly below shows an old Directoire "Temple d'Amour," which harbours a carved stone group of amorini. A corner of the brick terrace is illustrated in the lowest picture, with a circular table filled with pots of flowers



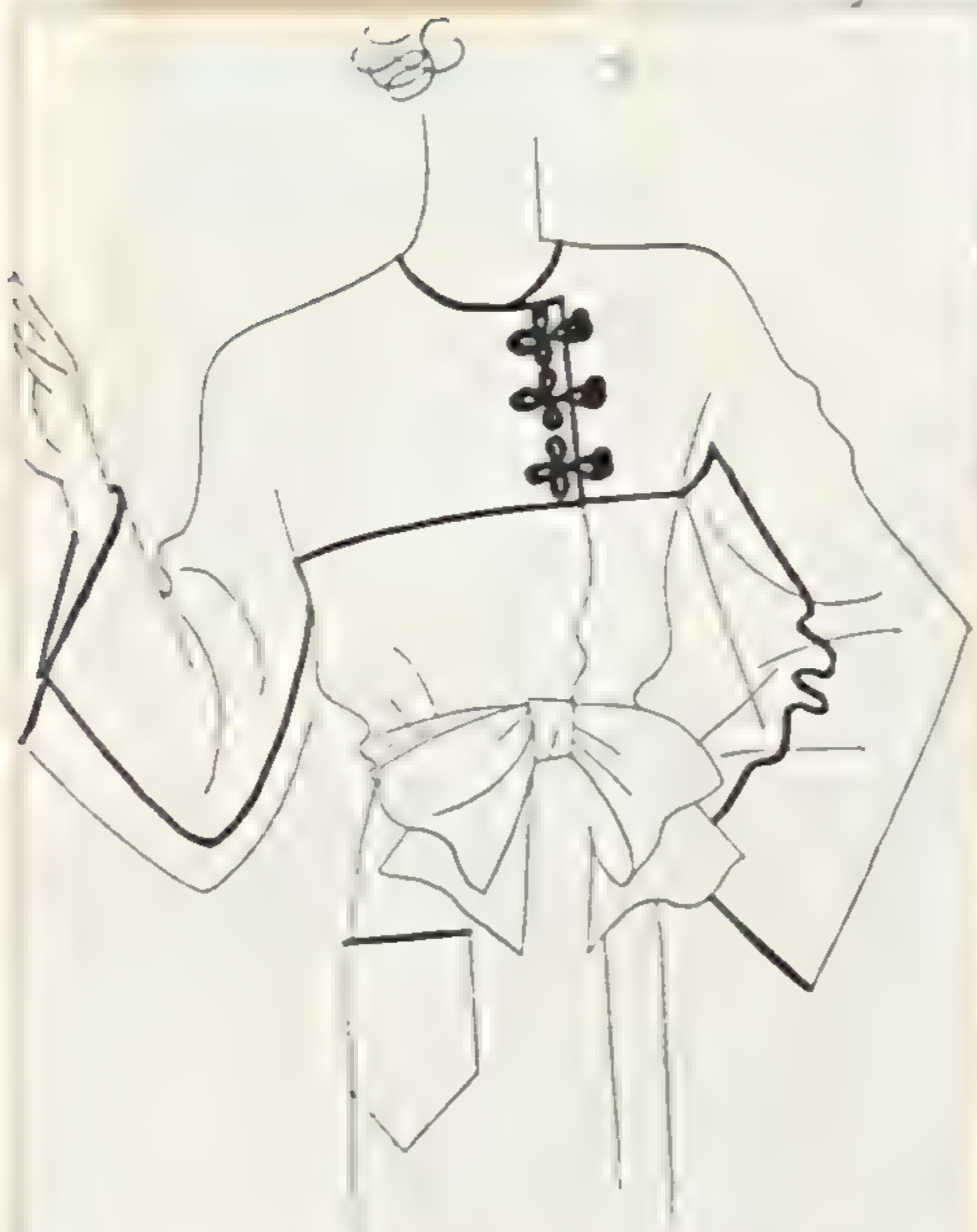
FINDS FOR THE TROUSSEAU



Satin and
roma
négligé; Lord & Taylor



Pink and blue
combined;
Saks-Fifth Avenue



Tailored dressing gown; J. J. Doyle



Spotted net trimming; Franklin Simon



Top: Silver kid mule;
Bergdorf Goodman
Bottom: Cotton mesh mule; Slater



Top: Toeless satin teagown slipper,
Franklin Simon
Bottom: Silver kid and crêpe; Altman



Printed nightgown and jacket; Best



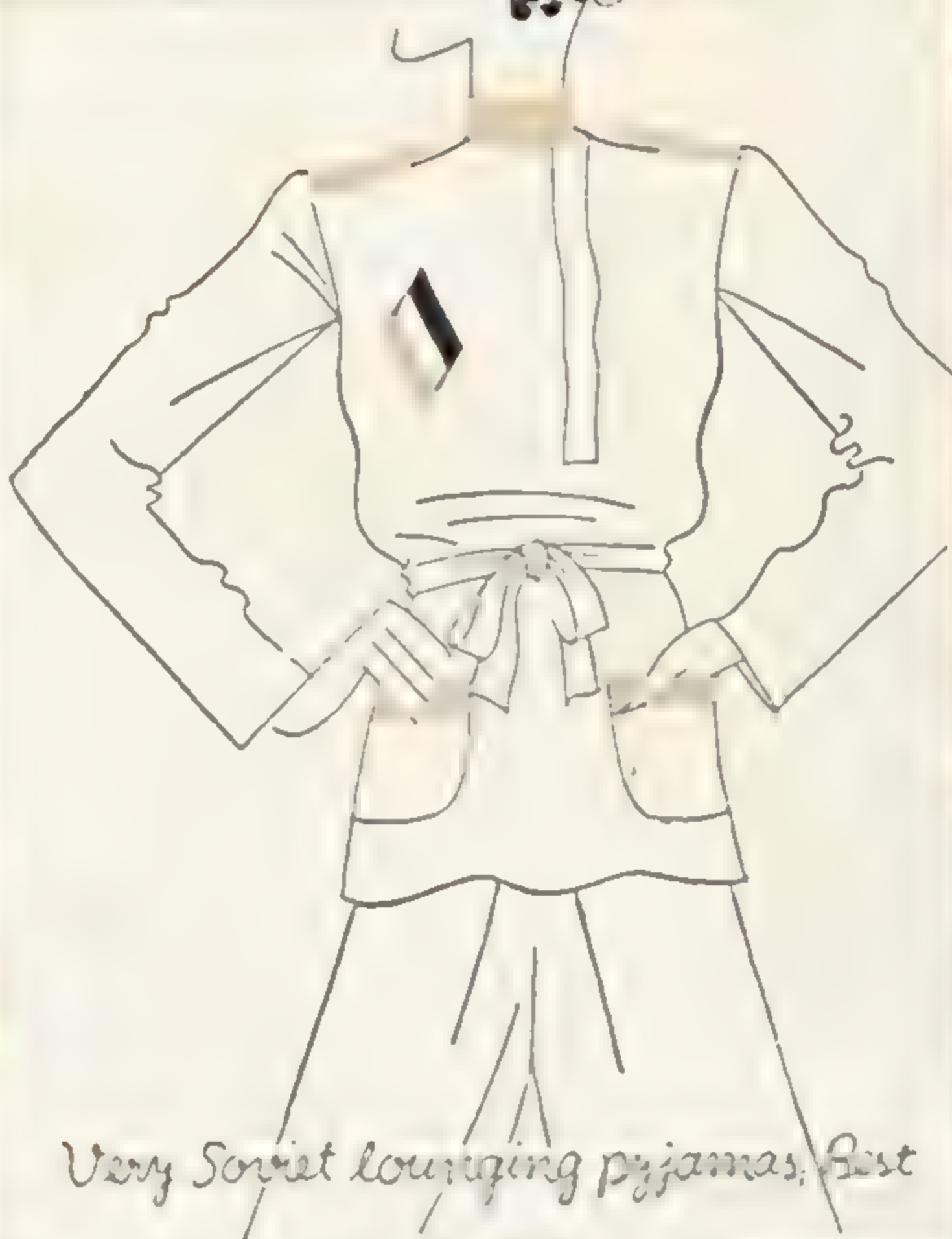
Printed cape pyjamas,
Saks Fifth Avenue



New Gordon brassieres,
Saks Fifth Avenue and Lord & Taylor



Striped shirting pants
for sports,
Franklin Simon



Very Soviet lounging pyjamas, Best



Evening slip with
lots of lace, Bonwit Teller



Warner's new
Lastex all-in-one.
McCutcheon



Long sleeves for
travelling, Lord & Taylor
Embroidered night gown, Kuppen



French Classics

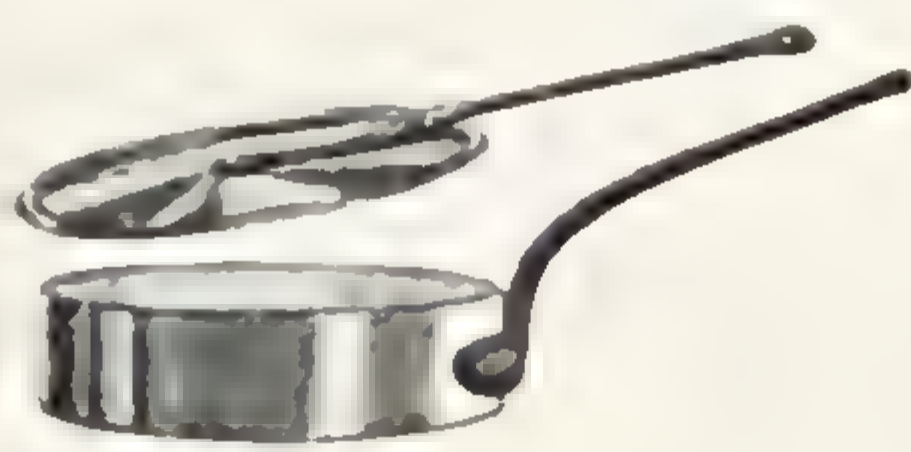
FOR THE HOSTESS

BY PIERRE BRISSAUD

sautés the chicken, cut in small pieces, mixed with five or six tablespoonfuls of oil to which a crushed clove of garlic, salt, and pepper have been added. The legs should be cooked first for five minutes, then the rest of the pieces added and sautéed to a nice brown. Just before it is finished, a bouquet of thyme, a laurel leaf, and a bunch of parsley are added. Mushrooms and truffle slices may be added, if you like. While the chicken is cooking, a little chopped parsley, a shallot, and chopped mushrooms and truffles are sautéed in butter, half a glassful of white wine, salt, and pepper are added, and the mixture is simmered for half an hour. When the chicken is arranged on its platter, the oil in which it was cooked is added very slowly to the sauce, with constant stirring, and the sauce is poured over the chicken. Fried eggs and croutons may be added to this *plat*, if you desire.



THE key to French cooking—what distinguishes it; where is its secret? Is it the gift for making sauces; the genius for seasoning? These, yes, but undoubtedly the true secret lies in the fact that all French people really love good food. We give to every phase of our cuisine the serious attention that it deserves. The *ménagère*, concocting her pot au feu, has the same feeling for creating as the great chef concocting his intricate *spécialités*. Our culinary achievements are matters of history; our gourmets are national figures. To be sure, some of the manifestations of "French cooking" might not be recognized in the home of their origin, but the traditional dishes, the true *plats Français* are those beloved of gourmets the world over.



Here are seven of the French classics of cuisine. To make them, one needs not only the wish and the recipes, but the French saucepans and casseroles that are so integral a part of their conception.

Necessity is ever the mother of invention. On the battle-field of Marengo, Napoleon's cook found himself tragically without butter and conceived the idea of substituting oil. The result—poulet à la Marengo. To emulate the chef of Napoleon in his triumph, one needs the copper casserole shown above. In it, one

To the Frenchman, *salade* means but one thing—lettuce and a perfect dressing of oil and vinegar. If hard-boiled eggs are added to this, in France, it is the heralding of Easter and of spring. To have a good salad, one must be sure above all that the lettuce has been entirely dried after washing. For this, shake it well in a salad basket (as the *cuisinière* is doing in the sketch), then in a napkin, and finally, dry each leaf carefully with a cloth. As a dressing for a head of lettuce, I suggest the following. Two full tablespoonfuls of olive-oil to one of Orleans vinegar, with salt and pepper to taste, and mustard if one likes. The salt must be dissolved in the oil, not in the vinegar. Above all, such a salad must be *fatigué*, as the French say, turning the leaves over and over in the dressing. But try not to bruise them too much with the salad fork and spoon. Even though you have





arms of ravishing beauty, I would not suggest that you carry on the *fatigué* process with your hands, as Mademoiselle Mars, the celebrated actress, used to do at table.

Kidneys à la Minute make a perfect luncheon dish for hungry people, or for an intimate little supper after the theatre. This dish

is begun in the kitchen, and then the hostess continues its preparation on the dining-table, beneath the eyes of her intrigued guests in the manner shown in the sketch at the lower right. For four people, three veal kidneys are fried with a large piece of butter in a copper or aluminum saucepan (you can see one in the little sketch at the right), allowing them to cook until they are a light golden brown on both sides. When the kidneys are brought in, the hostess takes them out of the dish and turns them over to the care of the butler or, better still, to a skilful and, above all, an avid guest, so that he may cut them up into small, *very thin* pieces with great rapidity. In the meantime, the hostess has had time to prepare in a bowl a sauce consisting of a heaping coffee-spoonful of English mustard, salt, pepper (freshly ground from a French *moulin de poivre*), a dash of red pepper, and the juice of a lemon. She will then put the cut kidneys and the sauce back in the saucepan, which has been kept on a low fire on a French *réchaud* (illustrated below) or chafing-dish in front of her. By turning up the flame for three or four minutes, the kidneys will become tender and delicious in their sauce.

For Eggs Surprise, the eggs are boiled for ten minutes, and, when they are shelled, put in one of the French china baking-dishes with white porcelain lining and covered with béchamel sauce, to which four egg yolks, stiffly beaten, together with some grated Gruyère cheese have been added and mixed in well. The dish is left in the oven for five minutes before being served.

Cassoulet de Castelnaudary is a very typical French dish, and requires some time for preparation. It is delicious and not often to be encountered in this country. This can be made in a deep earthenware casserole or in individual pots of the same shape. A litre (a little less than a pound) of dried white beans are scalded, drained, put in a pan with a lean rind of pork, salt, pepper, and a clove of garlic. A slice of lamb, a pound of pork chops, and a few little sausages are cooked in a frying-pan with salt and pepper, and half of a cooked goose is added. A layer of beans is put in the bottom of the casserole, a layer of the meat, cut in pieces, is put over that and then entirely covered with another layer of beans, which are topped with a crown of sausages. A little water is added, the top is covered with grated bread, and the mixture is allowed to stand for twenty-four hours. The dish is cooked in a medium oven for five hours, and, if it should dry out too much during the cooking, a little bouillon may be added.

To make Sole Florentine, spinach is washed, cooked, well drained, and seasoned with salt, pepper, and a little cream. A bed of this is arranged in an oval copper casserole, and the cooked fillets of sole are arranged close together on the spinach, so as to present an almost unbroken surface. This is covered with a sauce Mornay, in which the bouillon from cooking the fish and mushrooms has been used as stock, and the cooked mushrooms are used as a garnish.

Fondant Montpensier is a delicious French dessert, and to make it one must have a *moule à Savarin*, one of the ring moulds of medium depth. To make the dessert for six people, four squares of sweet chocolate are thoroughly melted in a few drops of milk or coffee, then taken from the fire, and a little less than a half-pound of the finest butter is added in small pieces and thoroughly mixed. The yolks of two of the freshest eggs are well mixed in, the mixture is poured into the mould, which has been buttered, and allowed to cool until the next day. To (Continued on page 86)



Silver, white, and crystal



Presents no bride will exchange are these: Gorham's classic "Fairfax" silver in an old case from the Arden Studios (left), finely bound books (the Literary Lobby), or prints from a folio on Rivera

Below: carved lamp (Jones and Erwin); crystal sphere (Elsie de Wolfe, Inc.); lacquered table (Paul Frankl); faience figure (Rena Rosenthal); porcelain urn and glass shell (Olivette Falls, Inc.)





ANTON BRUEHL

The great distinction of any gift from the house of Tiffany is undisputed. The silver tea-service, the silver salver, the crystal urn, are as infallibly acceptable as the porcelain place-plates of traditional design and the silver urn patterned from a Paul Revere original in the Metropolitan Museum

FUTURE HEIRLOOMS



English Accent

By Paul Hyde Bonner

HISTORY has gotten out of control. It is no longer a quiet and orderly sequence of events, transpiring within the limits of a known morphology. It is like the North African tarboosh that, having for years maintained its red, religious, male dignity, has suddenly become the black pansy of Rose Descat's little world. So what is a poor correspondent to do but shut himself in his lonely South Kensington room and doggedly pound out words that, to his certain knowledge, will be, by the time they appear on printed page, as anachronistic as bustles or technocracy. Three weeks used to be nothing more than a proper period of time in which to cogitate the matter of a spring wardrobe, but now, alas, it is a whole epoch during which President Roosevelt, Adolf Hitler, and the Japanese War Office can make this stuff read like the *London Times* of 1882.

From the moment of my arrival from New York this spring, I have been besieged by questioning friends—some anxious, some malicious, and most just curious. Their bright, eager faces and their tacit assumption that I knew as much as Professor Moley and Walter Lippmann put together were irresistible. I simply could not disappoint them. I tried the "yes" or "no" technique, and the answer to its efficacy is the fact that I am still using it with oracular success.

It works like this. Lady Gallopaway spears you with a sanguined finger-nail and demands, "Is America going off the gold standard?" Answer, "No." Then the eavesdropping Lord Canterback leans across the table and hoarsely asks, "Well, then, will she put an embargo on the shipment of gold?" Answer, "Yes." By this time, the entire dinner-table has stopped talking to take a look at you. A tall and nameless M. P. raises his neck four inches out of his collar in order to surmount the floral centrepiece and fixes you with a blue and stony stare. "Is not an embargo on the shipment of gold tantamount to an abandonment of the gold standard?" he roars. Answer, "No."

By this time, as you can readily see, you have become the Centre of Attraction, the Cynosure of All Eyes, and the Lion of the Evening. The secret of success is not to overplay it. When things begin to get a little too involved, just laugh and say, "That reminds me, I saw Mrs. Reed Valentine at Addington, on Sunday, and she had on the funniest little hat. Ha! Ha! Ha!" After that one, the girls can al-

ways be counted on to take most of the weight off your shoulders.

Just how important our troubles are to England and the English is evidenced by the amount of space the London press gave to what they call the American Banking Crisis. Our love of publicity should be amply gratified by the fact that, in morning papers of *The Times* category, Jehol and the Nazis were reduced to single columns on the right-hand side of the page, and, in the yellower evening rags, we got big strip headings and our name on the newsboys' handbills. The general feeling here is summed up in the final sentence of the leading *Times* editorial of March 6. Commenting favourably on Mr. Roosevelt's Inaugural speech, it said, "If his courageous words are followed by equally courageous action, then he may lead not only his own country, but the whole world with it back to sounder and more secure prosperity." To which every American in this city, momentarily unable to cash a traveller's cheque or a letter of credit, responded with a loud "Here! Here!"

In the course of years, we have given England—among other things—the Mass Production Idea and a sizable regiment of rich and beautiful young ladies with whom to breed peers and baronets. At the moment, however, all gratitude for these is forgotten by the local enthusiasm for our latest gift, namely, the demon collaborator, Mr. George S. Kaufman, who, with the aid of Miss Edna Ferber and Mr. Moss Hart, is giving London a good time and Charley Cochran and Sir Barry Jackson a steady income. "Dinner at Eight" and "Once in a Lifetime" are both standing them up. The former is a dashing production directed by the cryptic George himself and better than the New York production, if you're asking me. Basil Sydney's amazing work as the down-and-out movie star is one good reason for this opinion. The Birmingham Repertory Theatre's effort to accomplish the latter is a brave struggle of a hard-working caste to utter the true Broadway-Hollywood idiom. The audience love it, so why should I squawk?

Mr. Gordon Daviot's "Richard of Bordeaux" (Richard II. of England was born in Bordeaux and married a Czechoslovakian girl) is an historical costume piece, but the dialogue and Richard's pathognomic aspect are as modern as you please. With John Gielgud's acting, the result is better theatrical entertainment (Continued on page 85)





DRESS FROM BEST • ÉTAGÈRE FROM ROSE CUMMING

CECIL BEATON

All this blondness and youth in sprigged white organdie is Miss Alice-Leone Moats, whose new book, "No Nice Girl Swears," humorously sweeps the cobwebs off pre-speakeasy etiquette and gives the 1933 girl a code that really works. Born in Mexico, educated in Europe, brought out in New York, she is the daughter of Mr. and Mrs. Wallace Payne Moats

Authoress in organdie



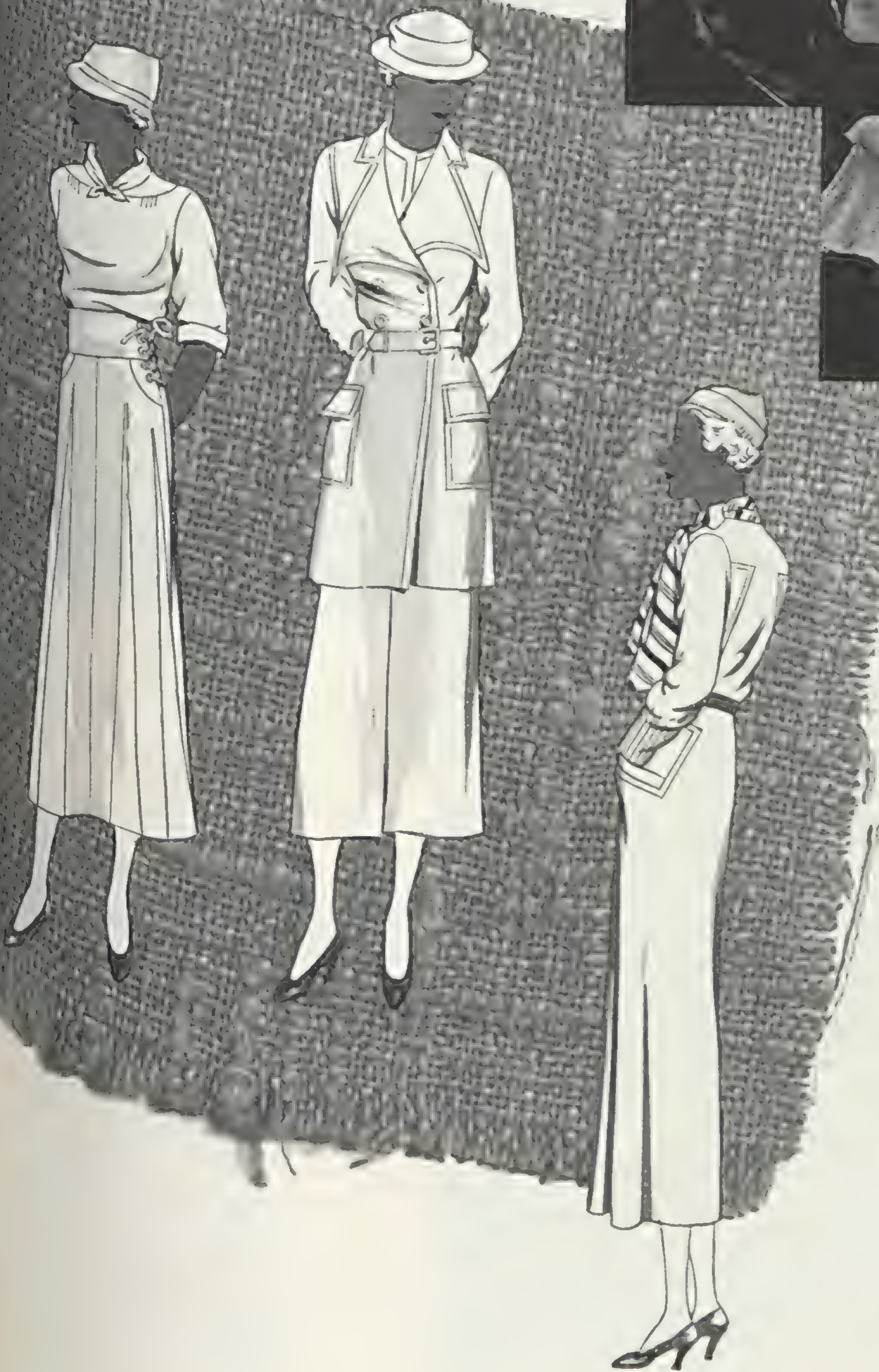
- Herewith are two pages consecrated exclusively to the Fabric of the Hour—Linen. This old familiar has leaped into fame—every one is asking for it, rushing into it, looking completely divine in it
- At night, you can dance forth in this pink, green, and white striped dress and jacket; Vera Sanville
- By day, run around town in this coat of democratic blue-and-white butcher's linen; Saks-Fifth Avenue

- It's almost as coarse as a sieve—the white sack-ing linen that makes the coat and blouse (third) worn with a sheer wool skirt; Bergdorf Goodman
- The way the fourth jacket here, of white linen, laces up the front is irresistible. It's from Altman
- You'll want linen hats, too—perhaps the first one of printed red, brown, and white linen; from Lilly Daché. Or the dotted blue sailor; Yvonne Ganne

LINEN



NELSON



- We canonize that hat above, not only because it's of linen, but because it's in that prized string colour, and the scarf's in string and red; Yvonne Ganne
- A cork stopper is the comic fastener of that first bag above—of linen, too; Bergdorf Goodman
- The gloves above are of linen posing as tweed. They are in natural colour and white; from Jay-Thorpe
- The bag in the gloved hands has a tortoise-shell clasp. It's from Jay-Thorpe

- Make up your mind to have at least one linen blouse—that's a beauty at the far left; McCutcheon
- Out in rural settings, the coarse linens are superb—the sports coat here is in natural or dull blue and would go with almost anything; Saks-Fifth Avenue
- Linen in lovely string colour is seen again in this beautiful town coat. The red, black, and natural scarf is nice; Jay-Thorpe
- McBratney linen is used as background; McCutcheon



PEDIGREED LINENS

"MY dear," say the wise to the bride about to start on a pre-marriage shopping orgy, "stock up on linen thoroughly and intensively. You will never have another chance to have everything new all at once."

Linen-hoarding may be forgiven the bride. She should lay in enough for everything to last her for years—bearing well in mind that good, big, plain towels and sheets are what she will use and use, while too-fancy linen gets more and more boring. Goodness knows, the bride gets enough of such trickery anyway.

The thing to make for is quality—beautiful, strong, smooth textures that have long life written in every thread. There is no more genuine thrill of anti-social possessivism than that experienced

by the lady who can regard her shelves filled with linens that she knows are good. And the very best have never been so inexpensive as now. It's enough to make a girl get married for no other reason.

The best beginning of all is a supply of bedding—like that shown in the lower photograph on the opposite page. Every bride will want some linen sheets, but, for general use, she will probably choose good, plain percale ones with hemstitched borders. The lowest six in the photograph are from Wamsutta, and you can get them in a whole range of colours (with pink, apricot, écreu, and apple-green among the nicest) and in the still more practical all-white. The sheet shown above this group is a Utica sheet in a fine quality of white percale with a (Continued on page 91)

- The table-cloth and napkins at the upper left are of fine Old Bleach damask in a lovely ivory-cream shade; from Altman
- Kargère makes the finger-bowl doilies at the top of the photograph to order, weaving your initials into the lace centre
- The hemstitched tea-napkins and embroidered lunch napkins at the upper right are of fine white linen; from Maison de Linge
- Handkerchief linen hemstitched in squares is used for the lunch set (lower left), with Milan lace edging the runner and doilies; Kargère
- The cocktail napkins in the lower centre are of écreu organdie with an appliqué design; from Leron
- Milan lace and linen combine in the cocktail set; from Kargère



- No bride can have too many good, big towels, like those at the far left. The three bolts and the hand-towels are of fine Old Bleach huck; towels from McGibbon; bolts from McCutcheon
- Also from Old Bleach are the linen finger-towels (just the corners show) with cut-work; Altman
- The top towel, "Nassau," (you see just an edge) is a bargain from Cannon—of good quality, in two shades of one colour, and very inexpensive
- Cannon makes the big bath-towels in the pile—a good kind to hoard
- The striped bath-towels—both with and without the monogram—are made by Martex in smart combinations like beige with brown; Mosse
- Cannon makes the bath-towels and wash-cloths in the lower middle, with woven stripes in three shades of some bold colour like green-blue



- The blankets at the right include (top to bottom) a fluffy one, from Chatham, in two shades of one colour
- A summer-weight Chatham blanket with a new herring-bone weave
- A soft all-wool Kenwood blanket bound with flat crêpe
- Light-weight, hand-fringed throws in charming colours. Top one, Kenwood; lower, Chatham
- Second row, top to bottom: a thickly tufted spread; McCutcheon
- Tailored silk blanket cover, satin striped; Maison de Linge. Lace-and-silk blanket cover; McGibbon
- Three beautifully embroidered sheets; from McCutcheon
- Utica sheet; bright piping; Altman
- Six hemstitched sheets; Wamsutta
- Sheet with contrasting piping and large, effective monogram; Leron

Vogue's Smart Economies

JUST to help you fly straight as a homing pigeon to some good buys in summer clothes—we post herewith a few valuable clues.

Look first—and you'll never rue it—for a bulky, chauffeur-like, three-quarters piqué jacket. It's the last gasp in two-timing coats, for you wear it over evening frocks, as well as day clothes.

Look—if you're a toiling lily marooned in town—for sheer, dark prints.

Look constantly for stripes—crosswise, lengthwise, diagonalwise, anywise.

Look—when rural clothes are on your mind—for striped sports dresses and something knitted—maybe a bouclé suit.

Look for a modest twilight-dining dress—a covered-arm affair that you can wear with one of those devastating little organdie or horsehair evening hats.

Look for entertainment in piqué or rope belts, in the new box-like bags that open like a book, and in little mad gloves, of piqué, linen, Lastex, or organdie.

Look for a straw hat with a medium brim to wear with town prints, for high toques or fezzes of crinkly cottons, for a big shallow sailor when you want Allure. And don't forget to look for veils.

But to simplify everything, to save yourself a lot of footwork in shopping—look first at these two pages of smart economies. Here are six outfits, almost a complete summer wardrobe—on which all the searching spade-work is done. There's that perfect city sheer, the two-timing piqué coat, the striped sports dress, the knitted suit, the demi-demi dress—all having passed, *magna cum laude*, the stiff examinations Vogue puts them through for high fashion, value, and workmanship.

SELECTED BECAUSE—This printed chiffon suit is an ideal summer uniform for a lady in town; it's cool, but tailored and citified. its tucked jacket flares, and its dress has a mousseline jabot. In misses' sizes; \$29.75

SELECTED BECAUSE—The white swagger piqué jacket is something to wear by day and by night; the dress is of pin-striped silk crêpe with a white piqué belt. In misses' sizes; dress and coat, \$19.75; separate coat, \$8



ALTMAN

BEST

How to purchase

All of these models may be purchased in various New York shops and in other shops throughout the country, including those listed on page 98. If you have difficulty in finding any of these models, write to Vogue, 420 Lexington Avenue, New York City, and we will send you an address where they are available (enclose a stamped envelope)



PECK AND PECK

BONWIT TELLER

FRANKLIN SIMON



JAY-THORPE

More smart economies

SELECTED BECAUSE—Stripes are the darlings of the hour; the jacket is boxy and swagger; the dress trim; the fabric a superlative A. I. Wyner Bemberg dull jersey. In juniors', misses', and women's sizes; \$16.75

SELECTED BECAUSE—Nothing can outstrip a simple tailored dress in sports fields; the striped silk washes perfectly (or you can have an uncrushable silk linen); the tailoring is superb. Misses' and women's sizes; \$16.75

SELECTED BECAUSE—You can't call it a summer unless you have something knitted, and this bouclé two-piece suit has nice drawn-work, clever ribbing, and lovely puff sleeves. In junior misses' and misses' sizes; \$16.75

SELECTED BECAUSE—It's the sort of twilight-dining dress you wear with or without a hat; you won't see this Menke Kaufmann silk print everywhere; the cartridge cape effect is brand-new. In misses' sizes; \$29.75



A spot in the sun in a penthouse garden



THE 3

SUMMER SERENITY



IN COUNTRY gardens, a terrace usually provides the most obvious living space, since it is convenient to the house for the serving of food and drink and for retirement in a sudden

storm. But we are becoming more adventurous in using the more remote spots of the garden for our benches, tables, and chairs, which, with their simple mobility, make any corner easily available. From the tea-cart to perambulating bar is a short and logical cry—it is only surprising that it has been so long in being voiced. And from the immovable bulk of yesterday's swinging seat to the wheeled chaise longue of today is as logical as it is ingenious.

Now that gardens flourish in both town and country, designers are being

unusually inventive in evolving furniture as well suited to penthouse terraces as to the spaces of country retreats. Some of it is smaller in scale, but still comfortable and fresh enough in appearance to alleviate the heat that envelopes every garden at certain times each day. The usual white paint is being softened into pale tones of yellow, green, and even pink. Cushions of water-proof fabrics are provided to ease the rigours of iron seats. All-yielding canvas is strung on metal frames of chairs more stable than the unruly steamer-chairs of memory, and benches are wheeled to make them easily moved about. Hammocks of Swedish homespun are brilliantly plaided and striped for some perpetually shaded corner.

Certain antique shops have occasional pieces of garden furniture, ranging from the eighteenth century to the more familiar Victorian (Continued on page 94)

- The spot in the sun depicted on the opposite page arranges around a Directoire fountain planted with ivy, a curved wrought-iron bench, a leisurely iron chair, and a low iron table

- The photograph above shows a wheeled bench of white painted wood fitted with a cushion of dark green water-proof canvas; cushions of gaily printed cottons; a painted iron chair; and an oblong table of iron and glass, holding a gay pot of flowers at each end

- The benches and oblong table are from Blanche Storrs, Inc.; the low iron table and chairs from Grace Hyman Hutchins, Inc.; cushions from The Pillow Shop

SCARFS, SLEEVES, AND SASHES



6339

S-3635

DESIGNS FOR PRACTICAL DRESSMAKING

AFTERNOON FROCK No. 6339—Here is one of those wearable dresses—not too formal for late afternoon, but formal enough for many evenings. It's made of organza, softly flared as to skirt and fully puffed as to sleeves. Slip included. Designed for sizes 32 to 40

EVENING FROCK No. S-3635—Sashes are back—and the one on this chiffon frock is encrusted at the front of the shaped blouse section and looped over the fullness at the back. The short, crushed kimono sleeves are smart new details, and there is a deep décolletage in back. Designed for sizes 14 to 20; 32 to 38

EVENING ENSEMBLE No. S-3632—The first view of this rough silk crêpe ensemble, at the left, below, shows it in its formal guise with a trailing sash of chiffon to match or contrast, according to your preference. It has straight lines and is beautifully cut over the hips to give a slender look. Designed for sizes 34 to 40

EVENING ENSEMBLE No. S-3632—The view at the lower right shows the same frock ready for an informal party. The jacket has a draped collar, raglan sleeves, and a double-breasted closing. Made of rough crêpe like the frock, but in a vividly contrasting shade, it couldn't be smarter! Designed for sizes 34 to 40



S-3632

S-3632



S-3633

6341

6340—6334



ENSEMBLE No. S-3633—The crisp lingerie collar and cuffs on this ensemble are detachable, so it's easy to keep them fresh. The one-piece frock and the jacket are of Forstmann's sheer wool, and the frock is sleeveless, with a modified sun-back. Designed for sizes 32 to 40

ENSEMBLE No. 6341—You can wear a suit like this straight through the summer. It's made of rough silk crêpe. The one-piece frock has sleeves with pointed tops and a tie finish at the neck-line. The jacket has the new swagger back. Designed for sizes 14 to 20; 32 to 38

CAPE No. 6340 FROCK No. 6334—It's of cotton mated-lassé from Ameritex—that chic cape ensemble above—for cotton is now as chic in town as out. The cape may have a flat collar instead of the scarf tie. Designed for cape sizes small, medium, large; frock, 32 to 40



BACK VIEWS ARE SHOWN ON PAGE 89

Designs for practical dressmaking

BEACH PYJAMAS 6336
If you want a sunburn, make these, of linen. Another blouse included. Designed for sizes 12 to 20 or 30 to 38

FROCK 6333—You'll wear this trim cotton shirt-waist frock all day long in the country. Set-in sleeves. Designed for sizes 32 to 42

FROCK No. 6334—Raglan sleeves and dart tucks give chic lines to this crêpe frock; double-breasted panel. Designed for sizes 32 to 40

BEACH FROCK No. 6328
It's "Easy-to-Make"—this frock of novelty cotton; back yoke forms belt. Designed for sizes 14 to 20 or 32 to 38

FROCK No. 6318—Buttons—very smart, just now—outline the narrow inserted vest on the linen frock. Designed for sizes 32 to 44

SILVER-BLONDE OR EBONY-BRUNETTE



DRY SKIN MAY MENACE YOUR BEAUTY

Whatever the color of your hair, the texture of your skin, seven out of ten of you are threatened with Dryness! Keep the oil glands active, if you would have the skin that thrills the touch!

But Element 576 in Woodbury's Cold Cream actively aids in keeping the skin fresh, lush, supple, firm.

Beneath the outer layer of the skin, lie hundreds of tiny oil glands, little pockets which supply the skin with the oil that keeps it elastic and firm, fresh, vigorous. When these go dry, due to lack of exercise, stay-thin-or-die-diets, too much excitement, too little sleep—the source of skin youth is gone! Dry Skin! And with it ugliness—wrinkles under the eyes, crow's feet at the edges, lines from nose to mouth—scaliness, flabbiness! Vitality exhausted!

This cruel tendency showing itself in women of every type and age today must be combated in an active way! And now it can be!

The makers of Woodbury's Aids to Loveliness, after long research, recently discovered a new element which is an *active agent* in the war against increasing Dryness of the Skin.

Woodbury's Cold Cream containing this new ingredient, called Element 576, resists Dryness with a vigor no other beauty aid possesses. Element 576 has properties similar to those of vitamins in foods which bring the body its energy, its capacity to function healthily. Element 576 brings this stimulation to the skin directly. Now Woodbury's Cold Cream stirs the skin to more vigorous activity in its own de-

fense, helps it keep supple, fresh, elastic, glowing with health! The functions of the skin are stimulated, the oil glands do their work—resistance to Dryness and all its unhappy consequences is built up.

Despite this priceless new ingredient, Woodbury's Cold Cream comes to you at the same price as before. It cleanses the pores more thoroughly than ever, clears the skin of all impurities. But best of all it helps the skin do its own job of fighting its worst enemy—Dryness! 50c in jars, 25c in tubes.



Other Woodbury Beauty Aids

WOODBURY'S FACIAL CREAM . . . for powder base and protection against sun, wind, dust. 50¢ in jars —25¢ in tubes.

WOODBURY'S CLEANSING CREAM . . . a very light, quick-melting cream for cleansing *only*. 50¢ in jars —25¢ in tubes.

WOODBURY'S TISSUE CREAM . . . a high fat cream for upbuilding thin, under-nourished tissues of face and throat, 50¢ in jars.

WOODBURY'S FACIAL FRESHENER . . . a refreshing liquid to remove excess cream, refine texture, tone up skin. 75¢ a bottle.

WOODBURY'S FACIAL POWDER . . . exquisite in perfume, fine in texture—several carefully blended shades. Spreads evenly, stays on, does not clog pores. 50¢ and \$1 the box.

FREE SAMPLE Mail coupon for a tube of Woodbury's Cold Cream free—enough for several days. Or send 10 cents—to partly cover cost of mailing—and receive the Loveliness Kit, containing tubes of Woodbury's Cold and Facial Creams, cake of the Facial Soap and box of the new Facial Powder. Janet Parker, Woodbury beauty counsellor, will write you a personal letter on the care of your skin, if you will check your condition below

Dry Skin ☐ Wrinkles ☐ Sallow Skin ☐ Flabby Skin ☐
Coarse Pores ☐ Blackheads ☐ Pimples ☐ Oily Skin ☐

John H. Woodbury, Inc., 6629 Alfred Street, Cincinnati, Ohio.
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Name _____ Street _____

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TUNE IN on Woodbury's new radio program over station WJZ and N.B.C. coast-to-coast network every Wednesday evening at 9:30 E.D.S.T.



BACK VIEWS ARE SHOWN ON PAGE 89

Afternoon designs for practical dressmaking

FROCK No. S-3628—You can run a scarf through the slashes of this rough silk crêpe frock, or tie a contrasting scarf in fichu effect in front. Designed for sizes 32 to 40

FROCK No. 6337—The soft, ruffled collar on this chiffon frock is enormously flattering, but you may have a circular bretelle collar instead. Designed for sizes 32 to 40

FROCK No. 6338—Those radiating tucks at the top of the dolman sleeves give great chic to this frock of mossy crêpe from Celanese. Note the skirt. Designed for sizes 32 to 42

FROCK No. S-3631—Nice for late afternoon and informal dining—a frock of stiffened chiffon with puffed sleeves; shirring in front. Slip included. Designed for sizes 32 to 42

FROCK No. 6320—Semi-sheer crêpe from Cheney makes this frock with fulness concentrated at the points in the skirt; straight or puffed sleeves. Designed for sizes 32 to 44

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 360 Adelaide Street, West, Toronto, Ontario. Prices of patterns are given on page 97

NEW AND EXQUISITE CREATIONS

We are constantly enriching our jewel collection with new and exquisite creations. In their quality they maintain with a fresh distinction our more-than-a-century standard of quality. In their prices, they reflect the rare opportunities which the present affords for the acquisition of beautiful, enduring pieces. As evidence of our ability to harmonize quality and price, we present these choice selections from our jewel salon. They are representative of the values to be had in every section of our establishment.



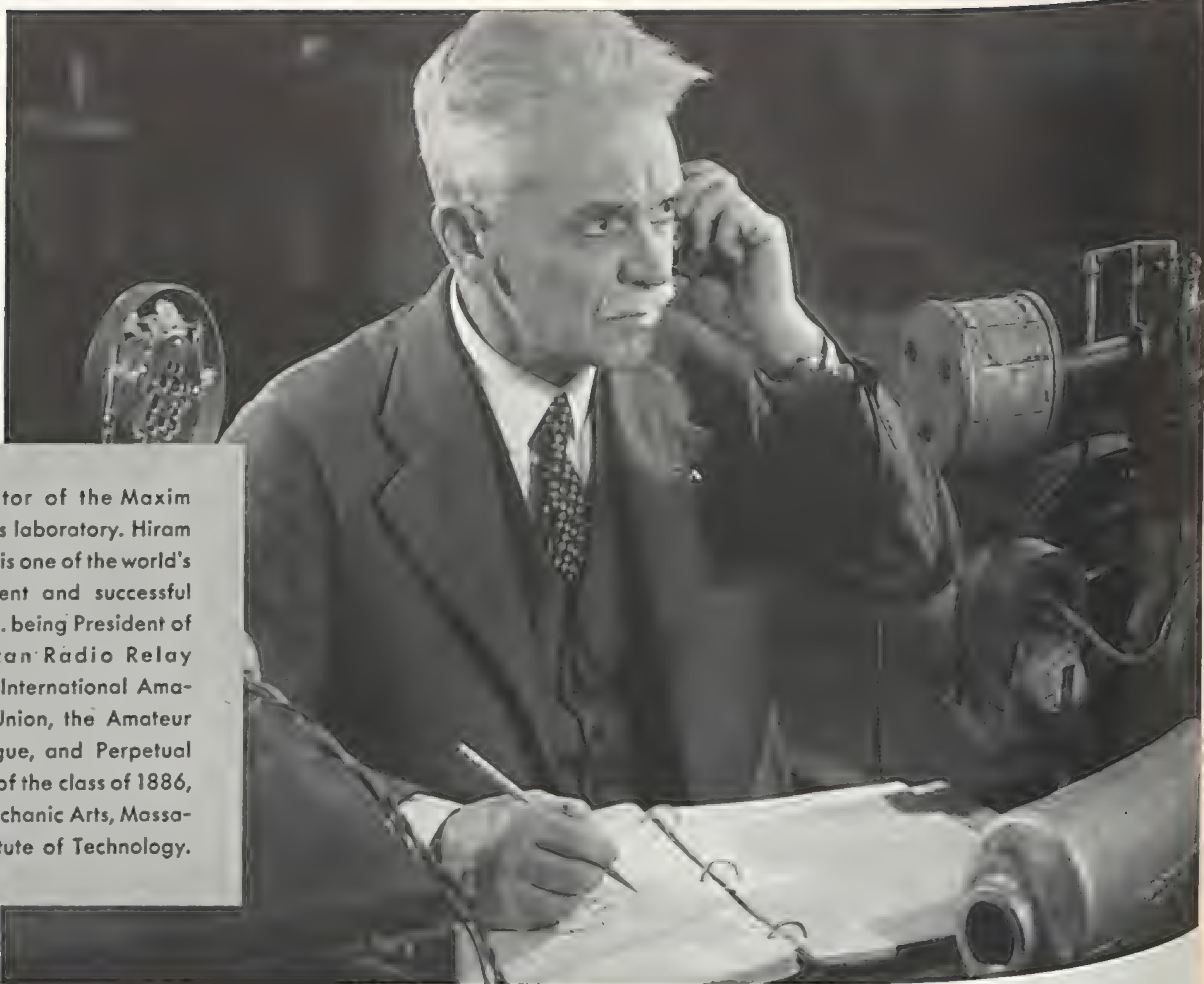
Gifts bearing the mark of this house have for generations done honor to the occasion, the donor, and the recipient. In the quest for appropriate presentations for the approaching season of weddings and graduations, we invite you to avail yourself of our services and selection.

Engagement rings should always be of unquestioned quality and here are two exceptionally fine diamonds set in mountings of modern simplicity. The one set with the emerald-cut diamond is priced at \$1275, while the one set with the round diamond is priced at \$650. Graceful consorts are these wedding rings: the one, set with baguette diamonds, \$175; the other, set with round diamonds, \$85. Correct for wear with so many costumes and on so many occasions, these diamond clip pins are as useful as they are beautiful (\$850 the pair). Bracelets are in high favor and here are two of many we offer—the bracelet watch, encased in diamonds, at \$750; the other, unusual in design, \$900. The brooch, a modern interpretation of the conservative bow-knot, is exquisite in detail, and priced at \$1425.

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STARR
AND
FROST
GORHAM

JEWELERS • SILVERSMITHS • STATIONERS
FIFTH AVENUE AT 48TH STREET, NEW YORK
Associated with SPAULDING-GORHAM, Chicago

• The inventor of the Maxim Silencer in his laboratory. Hiram Percy Maxim is one of the world's most persistent and successful "amateurs"...being President of the American Radio Relay League, the International Amateur Radio Union, the Amateur Cinema League, and Perpetual Toastmaster of the class of 1886, School of Mechanic Arts, Massachusetts Institute of Technology.



HOW TO PROVE YOU'VE REALLY LIVED

by **HIRAM PERCY MAXIM**

whose latest book is

"Life's Place in the Cosmos"

MOST of us have routine duties which engage three-fourths of our waking hours. What shall we do with that other fourth? It is just here, it seems to me, that so many of us fail, and pay the dreadful price of being uninteresting.

• In my father's family he established dynasties of these uninteresting persons. For example, Mrs. Smith was Stupid The Third, and Mr. Brown was Stupid The Fifth, meaning that of all the persons he knew he could think of only two who were more stupid than Mrs. Smith, whereas in the case of Mr. Brown he could think of four who were more stupid.

I suspect my distinguished sire of having been not only hypercritical but intolerant in his social judgments. I also suspect that his various dynasties of stupid persons were those who had no hobbies.

Hobbies vary to the extent that men and women vary. Some hobbies are silly and fail to lift their devotees out of the uninteresting class. Other hobbies generate a worth-while product and force their devotees to become interesting persons willy or nilly.

With hobbies it is as important as it is with wives that one be selected which one can stick to down through the years. That this should follow, a hobby should have unlimited possibilities. A game of poker has unlimited possibilities as against a game of contract. In poker one plays a lone hand, is self-determining and depends entirely upon one's self. In contract one is restricted to the partner's limitations. With a really good hobby the



"It is the story it tells"... The Maxim house at Lyme—built in 1766—whose measurements are filed in the State Library at Hartford... representing excellence in Connecticut Colonial architecture.



...is the limit and it never fails to com-
and one for life.

• The hobby of all hobbies which possesses
the nearest to a perfect combination seems
to me to be cinematography. Certainly it
has no limits, for it offers all the possibili-
ties of the spoken word, the written word
and the painting, and adds to these that
most vital of all things—motion. We may
be ever so clever and subtle in the use of
elegantly chosen words; we may be ever
so clever and subtle in the composition and
management of colors in our painting; but
no matter to what lofty heights we may
ascend we cannot communicate that thing
which we call movement. Only the cinema
can convey the graceful movement of a
woman's body, the swing of an arm, a char-
acteristic mannerism, the subtlety of a
passing glance, the coquetry of a furtive
smile—or the fleeting emotions that tra-
verse the soul which lies back of every pair
of eyes.

• And when one realizes the simplicity of
the tool that brings us these valued things,
one wonders why every one of us is not a
cinematographer, just as nearly every one
of us is a Kodaker. I often wonder if in
a generation or two there might not be a
sort of aristocracy composed of those who
are able to show what sort of persons they
descended from—what one's great grand-
parents really looked and acted like when
in the life. If this were to be so, woe betide
those future unfortunates who shall come
down from an ancestry too benighted to
make cinematic records. That the making
of such records calls for too much tech-
nical skill is about as valid an excuse as
avoiding to wind one's watch or operate
one's radio receiver because they call for
too much technical skill.
To me, life without cinematography
would be far less worth the living than it

is. I find difficulty in describing the pleas-
ure I have extracted from the making of
certain ciné pictures. The creation of a
beautiful ciné picture affords me quite an
uplift. The possession of the necessary
technical skill is of no moment, for the
dullest of my associates can operate a Ciné-
Kodak as well as I can and can bring home
very wonderful pictures.

• It is the idea behind the picture, the
story it tells, the expedients adopted to
take advantage of the cinematic possibili-
ties that challenge one. And no matter how
successful one may have been, he always
feels he can do better. Verily, the sky is the
limit. I really believe it is the most wonder-
ful opportunity for the ordinary mortal to
express his intellectual, poetic and artistic
qualities that has ever been offered.

I have other hobbies, such as yachting,
fishing and amateur radio communication,
but they are not available to me during

much of the time. Not only is cinematog-
raphy available all of the time, day and
night, but it adds enormously to the inter-
est of the other hobbies. I do not pretend
to say whether I am interesting or stupid
to my fellow men and women, but I do pre-
tend to say that at this moment I would be
less interesting—or more stupid—had it not
been for my Ciné-Kodak. H.P.M.

Note: With Ciné-Kodak, simplest of home
movie cameras, you can take splendid
movies of your own as easily as you now
take snapshots. Any Ciné-Kodak dealer
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kind you yourself can make. The famous
Model "K," Eastman's finest movie camera,
"does everything." Takes telephoto movies.
Wide-angle. Kodacolor (movies in full
natural color). Indoor movies by daylight.
Loads with full 100 feet of 16 mm. film.
Eastman Kodak Company, Rochester,
New York.



Left: "I find difficulty in describing the pleasure I have extracted from the making of certain ciné pictures." . . . Grandchildren John Maxim Lee and Percy Lee in an experimental mood—on the Connecticut River at Lyme.



Left: "A hobby should have unlimited possibilities" . . . The Maxim shutter has purred appreciatively at sight of Monte Carlo's elegance and gaiety . . . or Egypt's pillared temples.

Right: "And when one realizes the simplicity of the tool that brings us these valued things, one wonders why every one of us is not a cinematographer."



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**Mitcham
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ESTABLISHED 1749 LONDON

GROVILLE SALES CORPORATION,
501 FIFTH AVENUE, NEW YORK



Here are the new Caron cases—veritable emblems of beauty. For loose powder, with swan's-down puff and a lipstick fitted into the top. Of white enamel, plain or with black stripe, or gold metal with black or platinum stripe

ON HER DRESSING-TABLE

FOR those of you who have a tendency towards a wave in your hair and would like to see it materialize into a smooth reality practically at once, the Gerardine people have a new product that will interest you. It is called Insto-Wave, and it is a liquid with several points of merit to be checked up to its favour. It is almost as light as water, yet it does as firm a job of setting waves in place as though it were thick and heavy. Being light, it dries quickly. Containing a minimum of solid matter, it can't leave any flaky deposit on your hair. Furthermore, each setting cultivates the wave more firmly, until, if you keep at it long and carefully enough, you have a wave you can call your own, one which will endure even through shampoos. If your wave is of the permanent variety—by Nature, or by virtue of machine—, Insto-Wave sets it in place easily and quickly. To celebrate this new addition to the family, the Gerardine Company has introduced a convenient little cham-ois bag with four pockets containing miniature flasks of La Gerardine, the Gerardine soapless shampoo, the new Insto-Wave, and a De Vilbiss atomizer. This *trousseau pour la tête* can all be acquired for a very small sum at the toilet-goods counters in leading department shops.

That women should be glamorous in the evening is part of Kathleen Mary Quinlan's credo of beauty. Reflect on her dazzling silvered eye shadows and green mascara! And now making their début are two evening shades of the Poudre des Perles. There's a pale green that is ethereal and luminous when it is dusted over the make-up of a blonde or Titian-haired lady, and a mauve that makes brunettes ravishing by candle-light. Beside these, there are two shades for day, a Special Bru-

nette that is warm and creamy, and a slightly deeper, more glowing Radiant Rachele.

A classic aid to loveliness that goes back as far as the beauties of Colonial days is Pears' soap. And this soap that made our ancestral ladies lovely is still rendering the same pleasant service to modern women of exclusive tastes, for it is one of the things that goes on being a delight to use. The fact that it's transparent seems to make it pleasanter, some way, and you can get it scented or unscented, in the same oval cakes. One of the nice things of life to remember in a dizzy world.

Charles of the Ritz has some cosmetic twins that are being ushered into the world with great éclat. These are the Sensitive Skin Cleanser and the Velvet Texture Cream. The first is a liquid that is an efficient cleanser, but manages to soothe the while it cleanses, a boon to the sensitive type of skin for which it is intended. The texture cream is rich and creamy, abounding in the oils that do such good softening work when they are left on the skin overnight or during the bath. These can be purchased at the better toilet-goods counters, as well as in the various Charles of the Ritz salons. The latest of these, by the way, is located at The Castle Harbour, in Bermuda, in the fascinating little row of shops that help to make this hotel a community in itself. The operators are sent down from the Charles of the Ritz salon in New York, and you can have everything from a permanent to a manicure in their usual skilful manner.

Mona Leea, whose establishment on Broadway is responsible for many of the seductive figures in town, has opened a branch salon of body culture in West (Continued on page 80)



STERLING 925 1000 FINE

Coronet Sterling Tableware in the dining room of Robert E. Locher, one of America's foremost modern designers.

JOYOUS NEWS FOR BRIDES-TO-BE

Almost too good to be true! . . . this announcement of new, lower prices on Coronet Sterling. Think of solid silver spoons at \$10 a dozen . . . knives and forks \$25.00 a dozen! A 42-piece Bride's Set for \$58.50.

Of course this offer cannot be guaranteed for any length of time as prices are based on the present phenomenal low cost of silver metal. So don't delay. Write for Price List today. And at the same time we will send a copy of the Coronet Brochure, containing illustrations of table settings arranged by five leading decorators and showing the perfect adaptability of this smart new pattern to dining rooms of traditional periods as well as the modern. Address Dept. A-10.

If it happens that you are already an owner of one of the other lovely "Treasure" designs, write for latest price list, specifying the name of your pattern. Don't miss this remarkable opportunity.

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CORONET

FASHION'S NEW MODE IN FINE STERLING

PLEASE HIM

this easy way



JUST watch his face light up when that rich, red, piquant Heinz Tomato Ketchup appears on the table. No matter how simple the meal—how inexpensive the meat—Heinz Ketchup whets appetite to the hunger-pitch—brings a welcoming smile from the men folks.

For 57 years Heinz has made this ketchup to the same high quality standard. It is the simmered down essence of garden-fresh tomatoes—sweetened with the finest sugar—spiced to perfection. No wonder it is the largest selling ketchup in the world.

Don't fail to call your grocer now and order a bottle of Heinz Tomato Ketchup for tonight's dinner.

H. J. HEINZ COMPANY
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HEINZ

TOMATO KETCHUP



ONE OF THE
57

THE LARGEST SELLING KETCHUP IN THE WORLD

ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 78)

Fifty-Seventh Street. Here, under one roof and under careful medical supervision, is assembled every sort of treatment to be found at the famous European spas. Of course, there are the traditional Swedish massage, paraffin baths, and electric blankets for reducing, but the exciting things are the medical baths. Nauheim, Heller, Galvanic, Sulphur, and Pine—all of them may be had in this salon to take the little aches and kinks out of your body and to calm jangling nerves. They can be very scientific, such as the Nauheim and Heller baths, with electricity and herbs to do good things for the heart, or for a neuritic condition (given, of course, only upon a physician's recommendation), or they may be just restful and soothing, like the fragrant Pine baths. These baths are intended to supplement the reducing treatments, but you can have them for their own sake, if you don't want to reduce.

What looks like a lipstick in its slim, blue enamelled case, yet isn't? It's the Ever-Sweet Deodorant Stick, which, because of its smart appearance and small size, is certain to find its way into many hand-bags. The deodorant itself is smooth and non-irritating to the skin and does an efficient job of protecting from perspiration odours. You can buy this little accessory in most of the better drug and department stores.

If you would like to buy yourself a nice and very sweet-smelling box of face powder and have your initials stamped trimly on the top of the box, you can do so very satisfactorily at Altman, in New York. The powder is Las Flores De Sevilla, and it is put up in good-looking round green boxes with your initials in block letters in gold. It is always fun to have your things marked firmly as your own—satisfaction when travelling, nice for dressing-tables in country houses, and an inspiration as a personal touch in a little gift. All at a small cost.

A pleasant duet that can do a good job of taking care of your skin in a few simple steps is that made by Helen Winslow. There is a geranium complexion cream that is sufficiently light to be an effective cleanser, has enough oil content to act as an emollient, and proves sufficiently stimulating to bring the blood to the surface of the skin. It is delicately pink in colour and geranium-smelling. A satisfactory way to use a cream such as this is first to use it for cleansing, wiping it off thoroughly, then put on a second application for softening during your tub. The tonic is refreshing and stimulating, but not drying. Nicely gotten up in a simple modern manner, the Helen Winslow preparations can be purchased at Hawes, the smart dress shop in West Fifty-Sixth Street, or directly from the maker, in New York.

DANCE AND MOVIES

(CONTINUED FROM PAGE 49)

that these Roxy ponies are the best-trained yet—tails and all.

The climax in dancing came, of course, with the "Bolero." The inexorable drum-beat of the music is, as you may have heard, exciting enough. But, when "the largest stage of the world" is transformed, through the aid of golden light, umbre murk, and the savage swirl of orange and gold and black figures into a living Goya painting, the pulse goes wild. The grouping of the dancers alone was a work of genius. With each increase of volume in the music, cohorts of figures came out of the down-stage blackness and burst into light; while a couple, dramatically black, performed arabesques in front of them. Near the end of the Bolero, when the fever curve of the music reaches one hundred and four, scores of men in fantastic gold head-dresses swarmed up the side ledges of the hall and beat—in perfect unison—the scores of drums stationed there. We leave the resultant effect to your imagination. It transcended ours.

• To any one who dotes on trains—as your reporter does—"Rome Express" had much to give. It is a British film, liberally sprinkled with British accents, but generously including the American one of Esther Ralston, the German one of Conrad Veidt, and the assorted French and Italian of police inspectors, conductors, and bersaglieri. The plot concerns the theft of a Rembrandt, rival crooks, murder, illicit couples, and a travelling movie actress with a heart

of gold: i.e., almost everything that could be expected on a transcontinental express except aimless and pleasurable travel. But the plot, ingenious as it is until its rather flat solution, is not primary. The best thing in "Rome Express" is the train itself: shot after shot of grinding wheels, steel pistons, lurching corridors, dining-cars, compartments, tracks, and wheels again. The sense of indomitable metal power roaring through space is never lost, and always exhilarating. That and the characterization of a British seeing-bore alone make the film worth the price.

The Film Society had the bright idea of including in its second program what it called a "trailers-Medley": a potpourri of "trailers" those flamboyant reels that herald forthcoming films. You may have been amused at individual ones, with their explosive adjectives ("terrific"—"titanic"—"searing") and their provocative glimpses of hairy arms, daggers, crashing bridges, and swooning lovers. Put one after another without pausing for breath, they are uproarious and mad and absurd to the extreme. Nowhere is the art of ballyhoo quite so naïve as in the movies.

• Of the two stills on page 49, the upper one is our sob-wrenching Helen Hayes as "The White Sister" of Marion Crawford's best-seller of the previous generation, filmed by M.G.M. with Clark Gable as the heavy trouble; and the lower one is Elissa Landi in all the brazen glory of "The Warrior's Husband," which Fox is producing with Ernest Truex, Marjorie Rambeau, et al.

AISLE OF ROMANCE

(CONTINUED FROM PAGE 33)

Miss Idare beams on her handiwork. The bride's mother and bridesmaid sit offering suggestions. And, in a flash, the last day before the wedding has arrived.

The arranging of the wedding presents ought to be an enjoyable procedure, but those concerned are too distraught and anxious—and Lady Fitzherbert's bracelet can not be found anywhere. "It's too awful." But the others must see to that now, or we shall be late for the rehearsal. There is a battery of cameras at the vestry doors. "Now, just one more please, more." "Now, just one more." An oddly assorted crowd has already assembled. "Oh, she looks very happy, doesn't she?" "Such a sweet smile."

Inside the church, final instructions to the organist. "Don't forget, Purcell, Byrd, and Handel. And we are waiting in three extra men for the rehearsal." The bridal procession is round the bride ties her fur coat round her waist by the sleeves. The bridesmaids, in tweed coats, hold out the collars, chatter and giggle and hold their imaginary garlands. "Let's hope the fog clears."

Next morning. Mrs. Spry telephones. "We have just come back from the church; we've been there eight. The flowers are finished: I can only tell you they look so lovely that I sent out and got a photographer to make a record of them. I know you'll be delighted. It looks like some wonderful Venetian fête."

BOTTICELLI BRIDE

Upstairs, the bride, dosed with champagne and bismuth, is alternately completely calm and slightly giggly. Again, the door-bell: at last, the dress. The floor is strewn with dust sheets. Heads are poked round the door. "Never have I seen anything so lovely." "That's what I call a bridal dress." "It's a fairy princess." "Alice in Wonderland." "Botticelli."

Outside, fortunately, the sun shines as brightly as it ever does in London in the winter, and already, on the pavement, the next-door twenny has taken up her place of vantage and is joined by the milkman, the flower man, and an old lady with a perambulator. Indoors, the bride is ready to be photographed. The camera man is reassuring. "Just take it quite calmly." His metuous assistant is busy with the secretary. "Now, who is the eighth and the best man?" "Oh! a cousin." "Yes—her note-book."

"You must go, Cecil—it's time you were off." Baba and I are mistaken for bride and groom as we drive through the Park. We talk very little. "How lucky the day is so fine." "I really do think she looks divine." "Idare's has come up to scratch!"

The crowd is vast outside the church. "Look—there's Mrs. Hyland, the old cook. Oh, how sweet of her to come." "Where?" "There." And the rosy-cheeked old dame who spent many years in our down-stairs is stationed in the front of the crowd, waving as we drive by. The church is already pretty well

filled and abuzz with excitement. I must say the flowers are unbelievable. Never has Saint Margaret's looked so gay. More people arrive. "Name, please. Name, please" from the busy crowd of journalists chattering at the door. Perhaps Miss Marianne Mayfayre is among them! Ushering is a pretty difficult job. Relations arrive, and there's nowhere left to put them. "And we arrived early on purpose to get a front seat." "I know, isn't it awful!" The organist pipes reedily. The pages sit in a back pew, wrapped in Shetland shawls with proud Nannies attendant. The bridesmaids flutter like doves. There really isn't any more room. The bride's late—and I know she had intended to be—but I get cold feet and ask Miss Austin in the vestry if we couldn't tell her to leave right away—oh, there's no telephone here. We wait interminably. The church bells are clanging disturbingly, but at long last, from the reaction of the crowds outside, one can tell that the bride has been spotted. A bell is buzzed to warn the organist to play "Here Comes the Bride." Necks crane—heads twist sideways.

The bridesmaids are roped with their flowers, the bride's veil and train patted, and the ceremony begins. The congregation knows of the rest. In the vestry, we sign our names and excitedly kiss and congratulate each other, and then the procession walks down the aisle to the bellowing of the wedding march.

Happily, there was no hitch—though newspapers reported that two policemen, three photographers, and several old ladies were knocked over in the scrum-scenes outside. But though the reporters dwelt upon the more sensational aspects, I have never witnessed a more reverent ceremonial, and I know I shall never forget the poignant beauty as the bridal cortège reverently, and as if in slow motion, trooped out into the cold winter afternoon, passed through into the court with the leafless trees against the blue stone of Saint Margaret's Church, the bride and her maids like Mélisandes in their long white draperies and dragging garlands.

APROPPOS OF WEDDINGS

And now, some remarks upon wedding in general. If you are against any show at your marriage, the solution seems to be to go around the corner to the church quietly, one morning; but, if you wish your friends to be present on this occasion, it becomes an event and must be staged, managed, and organized as in any other function in which large numbers are involved. There is no excuse for the ceremony being a tedious ritual, yet how often you will hear complaints of the gloom and boredom of weddings. So few people use their imagination and concur with the procedure employed at every fashionable wedding. The same hymns, smilax, asparagus fern, wired roses, lumpy girl friends, looking like bad imitations of musical-comedy bridesmaids in tulle skirts of pastel shades, and the inevitable "Oh, for the Wings of a Dove," ruined by too much (Continued on page 89)

57 easy ways TO SERVE this tasty, filling dish



HERE'S the booklet of the month for your recipe files—"57 Unusual Ways To Serve Spaghetti"! Prepared by Heinz dietitians, it is crammed with colorful, tempting spaghetti recipes and absolutely free. Send for your copy now.

Cooked in true Italian style, Heinz Spaghetti is tastefully flavored with tangy cheese, milk, butter, and the rich sauce of red-ripe, Heinz-bred tomatoes. You'll find it mighty good—and it's mighty good for you—because it's a wholesome, filling, wheat food. A body builder—like meat and potatoes. Yet less expensive—more digestible.

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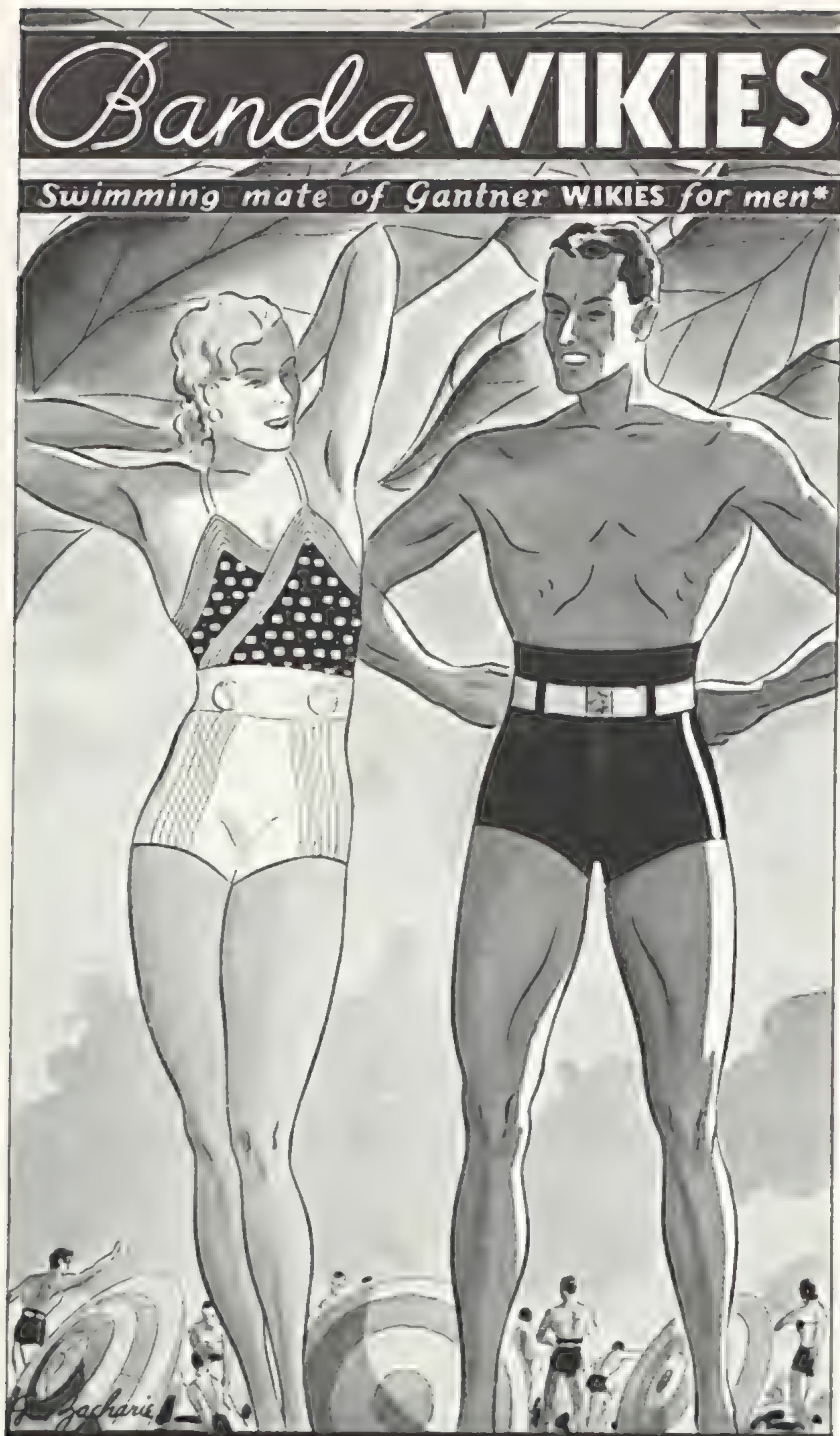


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ONE OF THE
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America's Smart Swim Sensation!

Swim Freedom yields to feminine persuasion in Gantner Banda-WIKIES for 1933. Again, the style trend is set by Gantner! Utterly beguiling—a pert, no-back, beautifully designed and firmly knit bandana ties sash-like through the WIKIES trunks. Jumbo buttons, harness neck, pintucks... all are clever Gantner touches! Add to these the patented, subtly knit WIKIES waist that snugly clings, slim and high, and you have the practical suit... Banda-WIKIES, of piquant personality. At smart shops everywhere! As sketched above, \$6.50.

Or write us giving bust measure, weight, and choice of white, navy, Olympic blue, Seafoam green, Algier red, or Crocus yellow.

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Only WIKIES give you complete swim freedom! Only WIKIES have the new built-in elastic supporter! Only WIKIES are "Knit to Fit" of double ply wool... with patented, high, snug waist! Follow the Leader in WIKIES!

Men's WIKIES,
belt and supporter . . . \$3.50
Boys' WIKIES,
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Gantner KNIT TO FIT
WIKIES & Banda WIKIES
Garment Patented, Trade Mark Registered



MONSIEUR WEILLER

At the left, Monsieur Paul-Louis Weiller demonstrates the way a smart Frenchman dresses for the church half of the dual marriage ceremony—even though it takes place by day. He wears full evening dress—tail-coat, wing collar, white piqué tie, stiff shirt, and white piqué waistcoat.

Mr. Haines is wearing the immortal conventional morning coat for a wedding. It is dark Oxford-grey. The things that go with it are a winged collar, an Ascot tie, and striped trousers. Some grooms vary the Ascot with the more familiar-to-the-neck four-in-hand ties in black-and-white.



MR. T. F. DAVIES HAINES

At the right, Mr. Whitney is getting married informally in a double-breasted sack suit, fairly dark in tone. It is interesting that all the American grooms wear white flowers. Englishmen nearly always wear maroon carnations.



MR. CORNELIUS V. WHITNEY AND HIS BEST MAN

THE FORGOTTEN MAN

EVERYBODY knows the groom doesn't count much at a wedding, except at the crucial moment at the altar, and then he counts terribly. At a recent gay country wedding, the groom was utterly forgotten, and every one drove to the church without him, and the wretched creature had to get himself there by borrowing a child's bicycle. But because he is really so indispensable, and it does matter how he looks, these columns are dedicated to the propagation of information as to what he should wear. His clothes have an importance, as every one would admit if he were to appear in overalls.

• Regardless of day, place, or time of year, the type of clothes worn by

groom, best man, and ushers depends entirely on what the bride is going to wear. Thus, they wear cutaways, striped trousers, and shiny shoes if the bride is going in for full wedding regalia, and dark business suits if she wears what she is going away in. This is the first and greatest commandment.

- In England, in spring and summer, grooms often wear light grey toppers—"white" toppers, they call them—very festive and entirely in keeping.
- Englishmen also go in for lighter striped trousers than any but the most chic Americans. A few English men even wear black-and-white checked trousers, which most Americans would do well to give a little consideration to. (Continued on page 92)

There is no wave like the Eugene wave

Don't think that all permanents are alike. They're not. Don't think that any permanent wave will do. It won't. It is well worth your while to select a shop that does genuine Eugene permanent waving — with genuine Eugene Sachets.



EMINENTLY VICTORIAN

. . . a wave in her hair and curls, curls, curls



1933 wears a hat that's up in the back in a manner pre-eminently Victorian. Her hair shows. Therefore the great need of permanent waves, and curls, by Eugene. For the Eugene Method gently imparts the required natural, yet lasting, undulations . . . and easily handles your coarsest hair to produce the flattering face-and-neck curls of the mode. and patented 1933 improvements, exclusively used by shops that do genuine Eugene Waving, assure you of the correct wave, the way

you want it—with curls that are as permanent as the wave itself. Insist on getting the *genuine* Eugene Permanent Wave and Curls. Look for the Eugene Trade Mark figure on each sachet or waving wrapper that is applied to your hair. Take this precaution for the best of all possible reasons . . . the beauty and the safety of your hair. Seek hairdressing shops that display "The sign of the Eugene Goddess." Eugene, Ltd. . . New York · London · Paris · Berlin · Barcelona · Sydney

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here comes **PAM**



**IN ANOTHER
GAY YOUNG FROCK
INSPIRED BY VIYELLA**

Pam has verve. No other word describes her. And she chooses clothes with verve.

Viyella is her favorite fabric. The air of "going places" Viyella gives to any dress, is the thing that captivated Pam. The casual drape—the utterly different colors.

She has a new costume of Viyella created especially for her each month. So you can count on Pam to set the pace in her own smart set. Her chic-ness is assured day after day, for Viyella washes perfectly—never shrinks—never fades.

Pam's frock for May was created especially for Viyella by Zoltan Rosenberg, New York fashion creator. It is featured by Best & Co. New York—or see it together with the fabric of which it is made, in the smart store of your city.

**VIYELLA
FABRICS**

send for Viyella samples

Wm. Hollins & Co., Dept V-105, 386 Fourth Ave. New York City
Please send me envelope of Viyella samples in pastel shades suitable for Pam's frock for May

Name _____

Address _____

STAGE

(CONTINUED FROM PAGE 49)

effect of "Run, Little Chillun!" It provides an evening beautifully, magnificently ecstatic.

This fortnight might be dubbed—possibly has been—"The Period of the Prodigals' Return." Two of our stars, who for the past few seasons have been sensationally successful in London, came back to our theatre—Peggy Wood and Tallulah Bankhead.

"A SATURDAY NIGHT"

Miss Wood is making her reappearance on the New York stage in "A Saturday Night," Owen Davis's newest play. He labels it a comedy, and, as the term is ordinarily applied, it is, but slavery, even though it may sing and dance and laugh, can not truly be called comic. "A Saturday Night" depicts the slavery that is the natural lot of a woman who is devoted to her children and maternally fond and considerate of her husband.

It all happens on the heroine's birthday. She and Jim, her husband (Hugh O'Connell), are planning a big celebration—the theatre, night-clubs. But Marguerite will not be able to enjoy herself unless she knows that her two children are safely at home. Ted wants to play basket-ball; Sally would go out with a rich young man. "You've had your romance," she cries, when her mother insists she stay home.

Ted goes and sprains his ankle; Sally goes and drinks far too much; Jim fails to get the promotion he had set his heart on. Marguerite forgoes her party. She also forgoes romance—in the person of Dick Carrington—to remain with Jim; he needs her.

Mr. Davis tells his simple story—whose basic theme is Sally's cry: "You've had your romance"—directly, tenderly, and with a sincerity that must affect even the most blasé auditor. And with his wonted, mellow skill. The dean, as well as the most prolific, of our playwrights, he grows with the years and responds sensitively to them. Technically, emotionally, and in point of view, his plays reflect the mood of America at the moment he is writing.

During her sojourn in England, a great deal of the spontaneity which distinguished Miss Wood's acting before her desertion has been lost. Hugh O'Connell is the same irresistible comic artist in the early scenes of "A Saturday Night" that he was in "Once in a Lifetime" and "Face the Music." He plays the later scenes, which demand anguished seriousness, as though he had never essayed a light rôle.

But the great acting achievement of "A Saturday Night" is Richard Jack as Ted. A lad who has scarcely attained his teens, he has a zest and a "feeling for the stage" that few actors of any age have. He possesses the histrionic flair. As Sally, Elizabeth Young proves again that she is one of our most promising ingénues. And Owen Davis, junior, in the rôle of a love-sick boy, strengthens the impression he created upon his first appearance on the stage—that he is an unusually engaging juvenile. Any one who has followed his career can not fail to observe a deepening and a widening of his resources.

"FORSAKING ALL OTHERS"

Miss Bankhead has chosen as the vehicle for her second American debut a mild little play which promises much more than it gives. It is called "Forsaking All Others." At no time much more than the skeleton of a play, it becomes absurdly sketchy towards the end. It is based on an idea that has distinct possibilities, and it contains a few bright lines, but a minimum of imagination has been expended on it—the parts and the whole. Yet it is frequently diverting, always pleasant.

That is due largely to the cast. The triumphant years abroad have affected Miss Bankhead in a manner exactly opposite to the way Miss Wood's seasons overseas affected her. The former is now much surer, more attractive, a finer artiste in every respect than before she became a favourite of the loyal London public. She and her talents have ripened. Ilka Chase enacts a bibulous bridesmaid deliciously deep, genuine, and innate humour in the foundation—and the façade of the framework—of her creation. Donald MacDonald is developing mannerisms rapidly and relying on them more and more. Fred Keating, the magician, may safely be termed a reliable actor. Cora Witherspoon is her usual garrulous, irresistibly comic self.

"BOTH YOUR HOUSES"

"The natural resources of this country in . . . political corruption have scarcely been touched," a veteran Congressman remarks in Maxwell Anderson's "Both Your Houses," which the Theatre Guild is offering as its fourth production this season. Anderson has attempted an exposé of the crookedness of Congress and Congressmen. He is convincing. But his drama pounds a single phase of his theme so hard and so persistently that it grows a bit tiresome after a couple of acts.

The play is written with straight-forward, undeviating forcefulness. The author knows his subject and the theatre. He is calm, admirably restrained, as judicious as Galsworthy was when he wrote for the theatre. And he is unafraid. Consequently, although "Both Your Houses" is propaganda, it persuades. And it is "strong drama." A newcomer named Shepperd Strudwick enacts the idealistic young Western Congressman with invigorating sincerity and passion. Walter C. Kelly—the "Virginia Judge" of vaudeville and the music-halls—plays the veteran legislator delightfully. Cynical, clear-seeing, without pretence, he gives the impression—which the author intended—of an affable old man who long ago discovered what he wanted and "makes no bones about getting it." The play has been adroitly directed by Worthington Miner.

"STRIKE ME PINK"

The sole musical piece of the fortnight is a revue that bears the title "Strike Me Pink." Lavishly caparisoned, with agreeable and varied music, an excellent ensemble, three stars, and (Continued on page 50)



The Seven-Passenger Sedan, list price \$2495, f.o.b. Detroit—5 wire wheels standard—G.M.A.C. terms available

DON'T HOPE TO EXPERIENCE IT ELSEWHERE

... it is found in La Salle alone!

It would be difficult to imagine a more completely satisfied group of motorists than those who drive La Salles. From the date of its introduction six years ago, La Salle has enjoyed an owner loyalty and an owner enthusiasm unusual among motor cars. Today, it is the rare exception to find a La Salle owner who is other than a staunch and enthusiastic advocate of his car. . . . Some explanation of this is found in the fact that La Salle is a highly individual creation—with qualities and characteristics that are quite peculiarly its own. In its staunchness and sturdiness, its roadability and balance, it reveals its heritage from

Cadillac. And so in its quietness of operation and its general mechanical trustworthiness. Yet it has a sprightliness of manner that belongs to no other car on the road; and there is simply no duplication anywhere of the youthful eagerness with which it obeys its driver's inclination. . . . This peculiar combination of staunchness and verve is most intriguing. In fact, once you have experienced it thoroughly, it is practically impossible to find a satisfactory substitute. . . . This extraordinary car is now priced most reasonably for what it provides. The Standard 5-passenger Sedan, for instance, lists at \$2245, f. o. b. Detroit.

La Salle 7/8



FURNITURE AND ACCESSORIES BY LORD & TAYLOR

"Almost too lovely to use," you will say *Reverie*
when you see this luxurious new Throw...KENWOOD

THE NEW Kenwood Reverie is woven of choicest wools in a pattern of lace-like beauty. Its two sides are distinctively different. The ends are of hand-knotted self fringe. Nine gentle pastel tones provide a blend for any decorative color theme.

"Almost too lovely to use," you will say. Yet, when you *feel* this exquisite Throw, you will appreciate that here is not only luxury, but utility. For Reverie has an heirloom quality that makes it something to be treasured

for generations. Wash it as often as you like—its color will not fade, its texture will only increase in loveliness.

Reverie is the robe of many gracious uses, for chaise, couch, chair. Its beauty decorates, its all-wool warmth protects. What a joy to own! What a perfect gift for bride, graduate, mother, sister, friend!

This season there are Kenwood Blankets and Throws at prices ranging from \$5 to \$15, each the utmost in value this famous mill can offer or you can buy. Kenwood

Blankets are always 100% new wool. They are so woven and teazel-napped as to provide maximum warmth and sleeping comfort for their weight. And they are pre-shrunk so that with ordinary care they retain their full size after washing.

Kenwood Blankets are sold only by selected stores with a reputation for handling quality merchandise. Kenwood Mills, Empire State Building, New York City. Mills at Albany, N.Y.

Kenwood Blankets are also produced in Canada by KENWOOD MILLS, LIMITED, Annapolis, Ontario

KENWOOD REVERIE—A luxurious new Throw, unusual in weave, with hand-knotted self fringe.
KENWOOD EVENTIDE—A new downy-light pure-wool summer blanket, in seven spring flower colors
KENWOOD SUPREME—The aristocrat of blankets; soft and velvety; luxurious in every detail.



KENWOOD FAMOUS—America's warmest blanket; of lifetime quality; now available in 19 colors.
KENWOOD MANOR—A soft, beautifully-napped, comfortable weight blanket, supple in texture.
KENWOOD COTTAGE—A wonderful value in a utility blanket; close, even texture, well napped.

© 1933, Kenwood Mills

KENWOOD DOUBLETON—An excellent quality pair of blankets, separately bound; in seven colors.
KENWOOD SLUMBER THROW—A sturdy, basket-weave Throw for informal use; ribbon bound.
KENWOOD SIESTA—A rugged, homespun, fringed Throw for camp, country or spectatorsports.

KENWOOD *all wool* BLANKETS from \$5 to \$15

ENGLISH ACCENT

(CONTINUED FROM PAGE 60)

can anything now playing in New York or London. Miss Auriol Lee told me yesterday that she had wired Gilbert Miller urging him to take it for New York and Leslie Howard. For our sweet sakes, I hope he does—and employs the Misses Motley to do the same sets and costumes, which are as beautiful and thrilling as a picture by Jan van Eyck.

FOR AND AGAINST

There is another play which deals with the same pathognomic (How do you like that word on second acquaintance?) phase. It is named "The Green Tree," after the Holy Bible and not after Louis Bromfield. Being a very ordinary mortal who likes Hadcock à la Monte Carlo, the circus, and house shooting, this vivisection study of the male Lepidoptera gave me a violent attack of indigestion. To all those who like to argue, I concede that it is skilfully written and superbly acted—but they can keep it, along with the argument.

Before leaving the theatre, I must give a laurel, or a gardenia, to Mr. Edward Poor Montgomery, a young New Yorker of Knickerbocker lineage, who lives in London and who has crashed the West End with a first play called "Double Harness," in which Mary Ellis and Owen Nares struggle amusingly to make marriage a success. And what a good time the Lunts had this, you might show it to them.

The Right Hon. Sir Philip Sassoon is responsible for a loan exhibition of eighteenth-century French art at 25 Park Lane in aid of the Royal North-Western Hospital. He has given it the title, "Three French Reigns—Louis XIV., XV., and XVI.," and it comprises a general and generous assortment of the arts and crafts of that exotic and fabulous period. Monsieur André Maurois in his foreword to the catalogue has called the exposition "un cycle d'art complet." And that about covers it. He lets enthusiasm run away with him when he says, "Enfin la force, la richesse, l'ordre, et la raison paraissent en les moindres objets." I will grant him the "force" and the "richesse," but pulease, Mr. Bideau, no "raison." The hit of the show is Nicolas de Largillière's "La Belle Strasbourgeoise," lent by Monsieur François Coty. It is a charming and amiable portrait of a very pretty woman whose candid and disarming allure draws the big crowd of customers and leaves the preordained piece, "La Liseuse," by Jean-Henri Fragonard, to the unobstructed view of the hungry art dealers. My favourites were two still lifes by the over-enough-appreciated Chardin. The integrity of his vision seems never to have been emasculated by the oratorical pomp of his time. The furniture, painted porcelains, and silver were impressively elaborate.

Which brings me down to the social life—still as gay, as carefree, as debauched as it was when gold and marriage had a standard. Going from New

York to London is like going from the Harbor Hospital to the Colony Restaurant. You wish the patient luck, step into an elevator or a boat, exhale the iodoform, and step out or off prepared to look them over. Most of society has already trickled back from the Alps and the Mediterranean. Daily, at lunch time, they storm the portals of the Ritz and Quaglinos to look at one another and pass on the latest tidbit, and every afternoon they rush from one cocktail party to another and get home (if lucky) just in time to slip into evening dress and dash breathlessly off for dinner.

The fact that the Hon. Andrew Mellon was taking down his pictures and buying tickets for Pittsburgh was enough excuse to give a lot of parties in his honour—the biggest and most impressive of which was that of the Viscount and Lady Astor, which was honoured by the presence of H. R. H. the Prince of Wales. Everybody of any consequence in the kingdom was there, and it was pretty well chatted about that Andy was the most popular Ambassador that we had lodged in 14 Princes Gate for many a year. The British liked his taste in art and his quiet inarticulateness, which they took for wise modesty. They found it a pleasant change after the quaint antics of General Dawes.

THE CROWD AT CIRO'S

Ciro's Club on Orange Street, which has drawn the smart crowd from the Embassy, had another of its recurrent "openings" on the night of the Astor party, and almost all the guests except the late Ambassador came on to dance and hear Nina Mae McKinney strut her Harlem stuff. The demand for tables was so great that the dance floor was reduced to a spot the size of a half-crown. Even such famed notabilities as the Morgan twins (Lady Furness and Mrs. Reginald Vanderbilt to you) and Gertie Lawrence had to be content with gallery seats. For an old specialist in feminine beauty, it was a dazzling group. I felt like Baron Duveen sitting in the Louvre. Over there were the ethereal Clare Beck with Jimmy, her husband, and the Reed Vreelands (my, what a smart dresser she is!). And over there was that perfect and compact little Tanagra, Edith Baker d'Erlanger, faintly smiling as Prince George poured banter (who can tell?) in her ear. And there in the corner was June looking pretty pleased to be sitting with young Randolph Churchill. And right there on the edge of the milling knot of dancers was the newly arrived Constance Cummings, bizarre and cute in a white starched Schiaparelli, pressed tightly against the gaunt bosom of Hilton Phillipson and obviously enjoying the tango.

Well, well, it's all a lot of fun, and if the good old dollar will only try and hang on by its gold eyelashes, I shall stay right here and write you some more little pieces about the Grand National, the Derby, Wimbledon Tennis Week, and, glory of all glories—Ascot.



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last through a shampoo



New discovery gives lasting wave quickly... fast drying... easy to apply

WAVES and curls that are so hard to keep in . . . now they can be set so perfectly that soon, just by pinching them in, they will last after a shampoo!

Insto-Wave, the wonderful new discovery, makes possible this lovelier wave that grows more and more lasting, with every application.

Insto-Wave is no ordinary setting lotion. It contains a secret ingredient which so softens and bends the hair shaft that it will remain set for days and days. It does not gum up the hair and leaves no powdery deposit. And it dries quickly.

Insto-Wave is so fine that you can spray it on. You need not soak your hair . . . just dampen it. It is free from stickiness, contains no alcohol, and is not drying to the hair. It is harmless, even to dyed, bleached or gray hair.

At department and drug stores and at beauty parlors. Or ask your

hairdresser to set your hair with it. Price \$1.00 the bottle.

Ask for Travel Kit. An amazing bargain is this traveling kit which contains trial sizes of (1) Gerardine Insto-Wave; (2) famous original Gerardine wave-training lotion; (3) Gerardine soapless shampoo; and (4) De Vilbiss atomizer. In a rubber-lined suede bag in red, black, brown, green, beige or blue. \$2.50 value for only \$1.25!



NEW! for lastingly wavy hair

La Gerardine **INSTO-WAVE**
LA GERARDINE, INC., 122 EAST 42D ST., NEW YORK

FRENCH CLASSICS

(CONTINUED FROM PAGE 57)

remove the ring in its perfect form, the mould is dipped for a few seconds only in boiling water. This is served surrounded with a sauce made in the following manner.

A large cupful of milk, sweetened and flavoured with extract of coffee, is boiled in a double boiler, and the yolks of five eggs, beaten, are added, then one whole egg. The sauce is then

cooked very slowly, stirring constantly until it thickens, and allowed to cool before it is poured around the ring.

All the pans, casseroles, and equipment that you need for carrying out these particular French dishes can be found in New York at Lewis and Conger. Other locales of French cooking accessories are Bazar Francais and Hammacher Schlemmer.

IN THE GALLERIES

(CONTINUED FROM PAGE 48)

see merely the subject, sublimated in an unearthly, dream-like atmosphere. For once, the beauty of the painting is such that you cease to ask for meaning; or wonder at his passion for odd things and odd combinations, like hair, wheels, feathers, wine-glasses, castles, and chestnuts; or at his absorption in the figure of a woman playing the cello in a bare and lonely room, checkered with sun. The amazing paradox is that, in spite of Roy's breath-taking fidelity to the object he paints (no one alive can so recreate the texture and quality of things), his canvases are as a whole highly imaginative and belong in the realm of poetry. We have a strong hunch that the possession of a Pierre Roy painting would be a lasting joy. In its perfection, such work must transcend the fads and fashions of the moment.

• The painting of the lady with the bandeau, making-up (on page 48), is by one Constantine Pougialis, a young Chicagoan, and was outstanding in the Whitney Museum's exhibition of Chicago artists. The show as a whole was gay, bright, and superficial, excelling only in its black-and-whites. But Mr. Pougialis' picture was appealing in the gravity of its mood and the sensuous assurance of its painting. Here was real talent and maturity in contrast to the half-baked experimentation of most of our other young natives.

• The odd wooden figure reproduced on page 48 was one of the many primitive African (Gabun) carvings shown at the Durand-Ruel Gallery in March. You can see, clearly, whence much of the "Modern" sculpture has sprung, and how instinctively decorative are the aboriginal hands.

• If you are in any way sensitive to beauty, the grey sculptured head (full-face) shown on page 48 will catch your eye and hold it. Marion Walton, a young American woman, created it, and it was one of at least six talent-fired pieces in her one-man show at the Weyhe Gallery. She has studied with Mahonri Young in New York and with Bourdelle in Paris; but chiefly by and with herself for the last eight years. Too true a sculptor to be content with clay—the malleable delight and refuge of amateurs—, she has used granite, African snake-stone, and woods of all textures and colours, hewing into them with amazing directness of vision. Although she has done some very good "abstract" things—stone and wooden forms more or less divorced from reality—, her gifts as an artist find their fullest out-

let in the more human, "natural" vein, of which this portrait of William Brown Meloney is an eloquent example. This, her imaginary heads, and her torsos and figures have not only beauty of form and surface, but an emotional content which makes them stir and breathe in their stone sleep.

• The profile head shown next to Miss Walton's piece on page 48 is a portrait of the painter, Alexander Reuben, by a young sculptor called Reuben Nakian. The Downtown Gallery held an exhibition of Nakian's work in March and included portraits of Elmer Rice, William Harlan Hale, "Pop" Hart, and other creative individuals. Mr. Nakian excels in likenesses and in making plaster (his one medium) look—by means of a dozen different "patinas"—like anything but plaster.

• It is always a relief to find an artist who is not trying desperately to be unique by being abstract, psychic, cosmic, sur-realist, or any of the fashionable aberrations towards which his nature may lean. Such a man is Paul Tchelitchev, whose pen-and-ink drawings were shown at Julien Levy's gallery. He is one of the group of younger painters in Paris (Berman, Berard, Leonide) whom the critic Raynal described as "honestly adopting the permanent motives of art and not those of fashion." Concretely speaking, the young Moscovite draws men and women in modes and gestures of beauty, with elimination of all inessentials, but no distortion.

• The little nineteenth-century nobleman-dwarf, Toulouse-Lautrec, will live forever as one of the most biting commentators on life that the world of art has ever produced. With the minimum of lines and a few flat, clear washes of colour, this Frenchman flayed, mercilessly, the fads and bourgeois living. In one room at the Modern Museum were his posters of famous music-hall stars, like La Goulue, Jane Avril, Valentin the Disjointed, and Yvette Guilbert. Lautrec, haunted and bitter, and bitter, haunted the dives and circuses of Paris night after night and set down all the brilliant and squalor there engendered. Another room was devoted to "Elles"—nameless women, unmistakably French in their rapacity of profligacy and their frizzed hair, washing, sleeping, rising, eating. The whole room was a dreadful indictment of the sex, but an unalloyed joy as to draughtmanship and pertinence.

MARYA MARYA



ALL'S SWELL THAT STARTS WELL

With all the marrying and giving in marriage that's going on, right in face of the depression, it does seem likely that the Papas in the cases are going to put on a demonstration if something isn't done about keeping the costs down . . .



First, they should be told about *Joseph's*, where their eager daughters and proud wives can really get marvellous trousseaux, bridal gowns to swoon at, and all the abracadabra of wedding finery



at prices that leave the source of income feeling quite complacent . . .

All this is done via the *Joseph* system of cash payment. Cheques and coin of the realm and C. O. D. . . . are the only legal tender, but this saves the arrival of loathsome bills to shatter the peace that ought to come after the wedding . . . Only look at the suggestion of the bridesmaid's costume and fond Mama's greige ensemble



—but especially the bridal gown, and you'll realize that buying her trousseau and everything at *Joseph's* will bring the bride more luck than waiting around for the sun to shine on her.

Wedding March by Mendelssohn . . . Gown by *Joseph*

The bride makes one think of mist and moonlight in her lovely gown. The twinkling star bands mould her exquisitely and release a mysterious fullness in the long, graceful train. The veil, shaped in a Juliet cap with the traditional orange blossoms, shadows the forehead in a new way.

Joseph
3
EAST
57

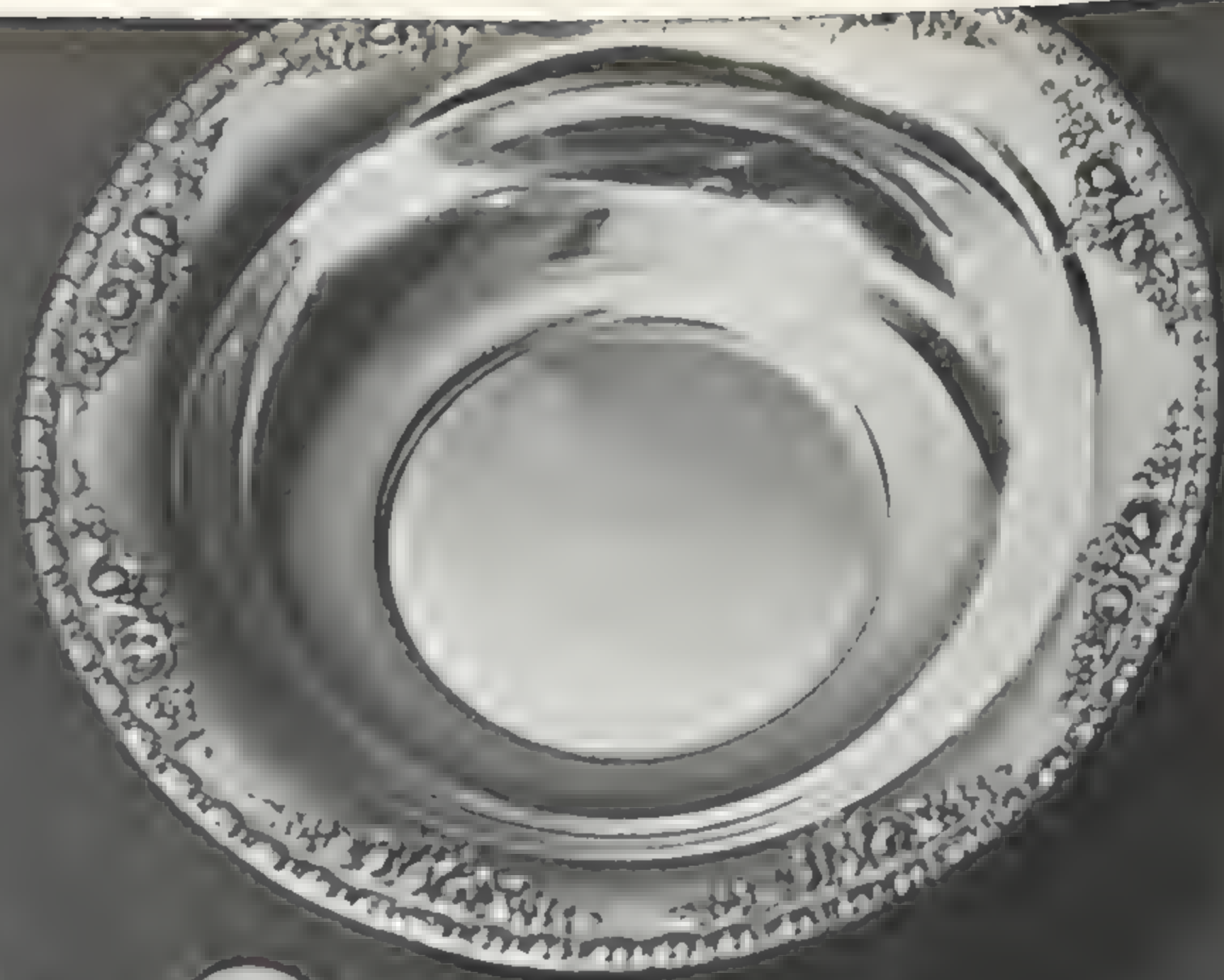
Look at the prices
of this Wallace Sterling



\$25



\$15



\$15



\$5

One look at such exquisite pieces of sterling craftsmanship and visions of fabulous prices flash into mind. Then how welcome is the news that special prices will prevail (from April 29 to May 13) on these very useful Wallace hollow ware pieces in the charming Normandie pattern.

WALLACE *Silversmiths*

WALLINGFORD, CONNECTICUT

Since these special prices are slated only for the two weeks between April 29 and May 13, plan now to buy gifts for June brides . . . and for any birthdays or anniversaries which you may want to remember. The shops listed have Normandie Sterling Silver on display. It may just be possible that your jeweler has not yet stocked this particular Wallace hollow ware—but the chances are he will have them before long.

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Jarecki</p> <p>JOHNSTOWN Penn Traffic Co., Inc.</p> <p>LANCASTER S. Kurtz Zook</p> <p>MEADVILLE Geo. T. Wilson's Son</p> <p>NEW CASTLE Jack Gerson</p> <p>PHILADELPHIA Gimbel Bros., Inc. Lichtey's Samuel J. Lyons Co., Inc.</p> <p>Stewart Co. Strawbridge & Clothier, Inc.</p> <p>John Wanamaker, Inc.</p>	<p>PITTSBURGH Hardy & Hayes Co., Inc. John M. Roberts & Son Co., Inc.</p> <p>Sam F. Sipe Terheyden Co., Inc.</p> <p>W. W. Wattles & Sons Co., Inc.</p> <p>POTTSVILLE Robert C. Green's Son</p> <p>SHENANDOAH Sol Levit</p> <p>WILKES-BARRE Frank Clark</p> <p>YORK Wm. Fluhrer</p> <p>RHODE ISLAND</p> <p>PROVIDENCE James A. Foster Co., Inc.</p> <p>S. CAROLINA</p> <p>COLUMBIA Sylvan Bros.</p> <p>GREENVILLE Albert T. Vaughan, Inc.</p> <p>ROCK HILL Tucker Jewelry Co., Inc.</p> <p>SOUTH DAKOTA</p> <p>SIOUX FALLS Frank Hyde Co., Inc.</p> <p>TENNESSEE</p> <p>CHATTANOOGA Edwards & LeBron, Inc.</p> <p>KNOXVILLE Hope Brothers' Co., Inc.</p> <p>MEMPHIS J. Goodman & Son, Inc.</p> <p>NASHVILLE Jensen & Jack</p> <p>TEXAS</p> <p>AUSTIN Carl Mayer Co.</p> <p>DALLAS Arthur A. Everts Co., Inc.</p> <p>EL PASO W. T. Hixson Co., Inc.</p> <p>Holdsworth & Pearce</p> <p>FORT WORTH Haltom's</p> <p>GALVESTON M. W. Shaw & Sons</p> <p>HOUSTON J. L. Mitchell Co., Inc.</p> <p>SAN ANTONIO P. J. McNeel Co., Inc.</p> <p>WICHITA FALLS Zale Jewelry Co., Inc.</p> <p>UTAH</p> <p>LOGAN Cardon Jewelry Co., Inc.</p> <p>SALT LAKE CITY Hubbard-Denn Co., Inc.</p> <p>VERMONT</p> <p>RUTLAND F. B. Howard, Inc.</p> <p>VIRGINIA</p> <p>CHARLOTTESVILLE Keller & George</p> <p>CULPEPER C. Roy Jones</p> <p>LYNCHBURG D. B. Ryland & Co., Inc.</p> <p>NORFOLK D. P. Paul Co., Inc.</p> <p>PETERSBURG C. F. Lauterbach's Sons</p> <p>PORTSMOUTH C. S. Sherwood, Inc.</p> <p>RICHMOND J. F. Kohler & Sons, Inc.</p> <p>Schwartzschild Bros., Inc.</p> <p>Spilling's</p> <p>STAUNTON H. L. Lang & Co.</p> <p>SUFFOLK Brewer Jewelry Co.</p> <p>WINCHESTER Hodgson & Brown</p> <p>WASHINGTON</p> <p>BELLINGHAM Muller & Asplund</p> <p>WALLA WALLA "Ludwig's"</p> <p>WEST VIRGINIA</p> <p>BLUEFIELD J. W. Waters Co.</p> <p>WHEELING C. N. Hancher Co., Inc.</p> <p>WISCONSIN</p> <p>EAU CLAIRE Harry F. Vanderbie</p> <p>MADISON E. W. Parker, Inc.</p> <p>Wm. Wallentin & Son</p> <p>MILWAUKEE Aisted-Kasten Co., Inc.</p> <p>Louis Esser Co., Inc.</p> <p>Rank & Motteram Co., Inc.</p> <p>Wm. H. Schwanke, Inc.</p> <p>RACINE Doering Jewelry Co.</p> <p>WEST BEND Alfred J. Schroeder</p>
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NEW DESIGNS FROM ANOTHER ANGLE



The top row, above, gives you more information about the models shown on page 74—chic as to shoulders, sleeves, and neck-lines

The lower row gives you another slant on the models shown on page 72—a group of smart summer clothes to wear in the country

SEEN ON THE STAGE

(CONTINUED FROM PAGE 84)

more than a dozen featured players, it somehow fails to "come off." One reason is that most of the sketches are far from funny, and all of them end lamely. Another is that, although it has a plethora of talents to draw on, all but two are skimpily used. Hope Williams has practically nothing to do, and Jimmy Durante far too much. Lupe Velez, also a star, has little opportunity to display her charms; it may be said for her that

she makes the most of what opportunities are accorded her.

No dancer of his kind in our theatre can approach Hal LeRoy. He has extraordinary skill, ease, nimbleness, grace, versatility, good humour. He appears to have inherited the spirit and the art of the late Jack Donahue. Eddie Garr's imitations are faithful, varied, and hilarious.

Half of "Strike Me Pink," if intelligently selected, would be sufficient.

AISLE OF ROMANCE

(CONTINUED FROM PAGE 81)

repetition. From a practical standpoint, the conforming to the conventional is an extravagant procedure, for few are impressed by the usual. Although Saint Margaret's has never been more elaborately decorated than at my sister's wedding, the flower bill was no larger than that for the usual decorations, and no solid mass of hothouse flowers could have been more effective than the screens of whitewashed brambles, pine-cones, palm and magnolia leaves, and artificial lilies that flanked the altar, forming a background for the alabaster urns on pedestals, filled with artificial flowers mixed with real. In winter, real flowers are too expensive to be used in bulk. For weddings, flowers must be massed, and, although cotton and paper flowers may strike you as

sounding tawdry, they will add a fantasy when used as padding to the mass of real flowers. And beware of caterers' conventions. It is infinitely more charming to arrange the flowers and details at a wedding yourself and scrutinize very carefully the proffered suggestions for the buffet. At the wedding of her daughter in Paris last autumn, Mrs. Reginald Fellowes arranged that the bridal couple should ride from church to house in an old-fashioned carriage drawn by white horses, and, at the reception, peasant fare, including sausages and mash, was served at gingham-covered tables. It is such touches as this that the guest remembers, distinguishing the wedding from the thousand others.

Cecil Beaton

Raincoats Reveille!



PECK & PECK



Like good deeds, Peck & Peck raincoats shine forth in a naughty world of "donnerwetter". For smart raincoats are a hobby with us. It's our obsession to turn out the most exhilarating and sea-going of spring shower costumes. There's no mistaking a Peck & Peck raincoat—or the smartness of its owner. The be-caped, be-checked one above, in checks of brown, blue, or black-and-white sudanette . . . \$15.00.

FIFTH AVENUE, NEW YORK

WHITE PLAINS
DETROIT

CHICAGO
MINNEAPOLIS

BOSTON
ST. LOUIS

NORTHAMPTON
PHILADELPHIA

TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 43)

• It's a pretty smart idea for the prospective bride to put herself in the hands of a trustworthy shopping expert. The Wedding Embassy, on East Fifty-Seventh Street, will help her plan the entire performance—censure her more musical-comedy ideas, but not spoil her fun. Tell this establishment (strictly confidentially) just how far Father is willing to go financially, and an elaborate budget which includes every known detail will be worked out. The Embassy will be a welcome buffer between the bride and the bridesmaids, in case the bride wants to go pictorial and the bridesmaids resent the costumes involved. In fact, the Embassy takes all the bumps out of the path to the altar.

• Bonwit Teller's corset department is complete master of any figure. It has designed girdles for every known type of anatomy, and the results are magical—take, for instance, a chassis (for want of a better word) that pokes out and bulges and drops off at all the wrong angles; put it in a "Joy Lastique" model, an expensive, but marvellous all-in-one that has no hip seams; and, suddenly, the wearer will pop out only at the very right places. And then, there is another all-in-one, less costly and especially constructed to take care of that rollicking roll. All the garments are made of French materials and have little fashionings (sort of French knots) here and there in the elastic that slim your waist-line and lessen your hips and raise your bust-line.

• Alice Maynard (and that famous shop on West Forty-Sixth Street needs no introduction) is selling yarn by the hank-ful to ladies who are knitting up, not only sports dresses, but dinner and evening dresses, as well—a domesticated and economical gesture. A one-piece dress of Tioga Crevenna wool, for instance, would cost about \$11. If you are new at the knitting game, but have caught the fever, the Alice Maynard Shop will nurse you along, help you begin the stitches, take your measurements, and otherwise guide you, until you can stand on your own needles. If you are on the timid side, you can begin with scarfs and sweaters—and, apropos of sweaters, never have I seen such yarns! Imported Shetland in the most superb shades—wheat (just off white), Eleanor-blue (with a bit of purple), sedge (a special blue—sort of a navy with a touch of grey), and the most divine sandalwood. Two hanks are enough for a sweater and cost about \$4. This shop is, of course, noted for its tapestry. Chair seats are still terribly popular, and the French tapestry wool has marvellous wearing qualities. Apparently, there is just no end to the needle-point and the petit-point game. You can make scrap-baskets, door-stops, shopping bags, pillows, footstools, wall-pieces, screens, and even an entire covering for a sofa. Blessings on the womanly woman.

• Shop-hound has been lurking around town acting like the Elephant's Child—just one big bunch of "satiabile curiosity." She has asked all the shops what, in their opinion, this year's bride

should wear, and here are some of the answers. Peasant caps and hats that look like head-dresses; short veils coming over the face and reaching to the hips in back; court trains attached to little coats on wedding-dresses, so that, sans coats, the dresses become evening gowns. Chamois coloured satin wedding-dresses, with bridesmaids dresses of yellow mousseline over satin; net caps with silver threads twisted in three coils and net that falls over the eyes and nose; sleeves, prayer-books, and no gloves; dull-finished satin; crêpe roma; the palest of pink and the vaguest of yellow georgettes; plain slippers in the same tone as the dress; real lace caps; quantities of tulle; starched lace dresses and plaid organza with leg-horn hats for country weddings.

• Heavy, heavy hangs over the bride's head as she surveys a roomful of gifts and gives thought to the hundreds of impending thank-you notes. But if some kind friend contributes Lin-weave's "Fait en France"—a handsome stationery that may be had in grey, blue, or white—the bogy of the thank-you-very-much problem will be vanquished. This is Lord and Taylor's.

• Crane's wedding announcements are superlative. Particularly the "Royalty," in the 6¼ by 4¾ inch size (these are the folded dimensions), in the natural kid finish, that warm white shade (a pure white without any colour matter). Crane has some nice new stationery, too, which will make a hit with that discriminating much younger set—with polka-dot, check, and piano-key borders, slim and smooth and summery.

• And speaking of stationery, Shop-hound would like to announce that there is a new Strathmore wedding paper called Strathregal. It measures 5½ by 7¼ inches (those are the folded dimensions), which is slightly smaller than the average announcement. Very dead-white, very thin, and very smart. Strathmore also has a convenient and attractive box, on the order of a secretary desk, to hold those famous Strathmore stationery, those stalwart single sheets of Monarch, with their trim tailored envelopes. The envelopes reside in open pigeon-holes and the sheets lie flat on top in an open front tray. The box is in bright blue and wrapped in cellophane.

• France under the Louis—there's glamour for you. And Reed and Barton have helped themselves to some of it; they have created a fascinating design based on patterns of the period in their new "Romaine" silver, with acanthus-leaves beautifully scrolled and entwined about the handles of the flat-ware. The outline of the handle itself is a worthy piece of work, perfectly proportioned, so that it gives a feeling of "fit" in the hand.

• "Normandie" is the newest member of the Wallace silverware family. It treads a perfect path between the extremes of designing—exquisite detail confined within the simplest of lines. And not the least of its attractions is its very low price.

PEDIGREED LINENS

(CONTINUED FROM PAGE 64)

refreshing piping in colour. The pillow-cases to match are shown, too, and the effect is charmingly simple in any bedroom. Down at the bottom of the photograph is another piped sheet, this time from Leron, which bears a bold and simple monogram, and this smart shop will put the same monogram on everything—spreads, towels, bath-mats, everything you can think of. Apply this to your whole trousseau, and you have the height of chic.

SOMETHING MORE IN SHEETS

Of course, you will want a few more elaborate sheets. Of the not-too-expensive ones, there is nothing nicer than the linen one from McCutcheon shown above the plainer sheets, that one with a scalloped edge and embroidered dots, all in white. It has an air of elegance, without being too fancy. The one above that is grander yet—a really beautiful linen sheet, also from McCutcheon, with a border of hand-made fillet tiré. This is something worth showing your bridesmaids along with your best lingerie. Continuing in the realm of extra-special sheets, we point to the third McCutcheon sheet at the top of the group, of linen with a lace edge, hand-embroidery, and a monogram in the feeling of the design.

Before passing irreparably beyond the matter of sheets, it must be noted that the newest ones in Paris are made of handkerchief linen or batiste printed—with field-flowers on white for children and white motifs on pink or yellow for grown-up ladies. These are mostly for country houses, and the final touch is to wear a nightgown to match your sheet.

BLANKET FASHION

Which brings us to the blanket situation. If you will look at the row of blankets in the photograph on page 65, you will see three nice, plain, practical ones, all of the very best quality and in the very nicest colours. The top one is a soft, fluffy, all-wool blanket from Chatham in two shades of one colour, a smart new idea. The second is a summer-weight blanket, also all-wool and from Chatham, and it displays an interesting herringbone weave and even possesses a name—"Bermuda." And the third is a warm, all-wool blanket from Kenwood, made in lovely soft colours and bound with a wide Truhu flat crêpe border to match, which makes it look very special. And when you are buying one of your bedrooms and get them in any of your bedrooms and get them to match, indeed, you will find, some fine day, that the green bedroom blankets are needed in the pink guestroom.

You may not think of throws for chaise longues and things as essential, but, if you don't, it's because you haven't seen the two shown in the top one, from Kenwood, is in a weave that looks hand-loomed; the other, from Chatham, is made of Bermuda cloth; and both are very light in weight, with hand-tied fringe, and made in nice bedroom colours.

As to spreads—you may think you are sick of candlewick counterpanes, but McCutcheon has some that don't look as you would expect. (You can see just a tiny corner of one at the top of the photograph on page 65.) It's in white, and very, very thickly covered with square tufts done by hand. McGibbon has some other nice ones—of seersucker with piping and monograms—and cheaper than you would believe—since they cost under \$5, monogram and all. And Wamsutta has a bright idea about using their coloured sheets as blanket-covers in the country—which would be a joy, an easy laundry solution, and remarkably cheap.

Blanket covers are luxurious, and, if you don't have them in your trousseau, there's no telling when you will have them. But a flattering one will make a day sick in bed a pleasure. There are two shown in the photograph on page 65. One, from Maison de Linge, is very tailored, made of a special lustrous silk called crêpe séduisant, in such shades as deep cream, beige, and ashes-of-roses, with border, stripes, and a big, very simple monogram made of satin ribbon. The other is from McGibbon and is for ladies who like their bedroom things bedroomly, of crêpe de Chine with Alençon lace and beautifully mitred corners. And it costs very little, considering the materials and workmanship.

And now, while we are on the subject of beds, a word should be said about the famous Simmons Beauty-rest mattresses. They're so comfortable that, once you've slept on one, you'll want one on every bed in your house.

Let us now join in a Hymn of Hate against the cute towel. Towels should be fine, handsome, even decorative—but not cute. This does not mean that some Lilliputian size, by some called finger-towels, are not grand for guest bathrooms, since their microscopic proportions are just right for the before-lunch hand-washing and save laundry. But *not* cute.

CONCERNING TOWELS

Our mothers bought beautiful huck and damask for their trousseaux, and we would do well to choose the same superlative towels. The firm of Old Bleach, in Ireland, makes just such towels, of marvellous quality, and you can get them here. Those three bolts in the top photograph on page 65 and all the face-towels in the row below them are from Old Bleach, and you can buy the towels ready-made or buy a bolt of fine huck and join the great army of those who have found that it's Smart to Sew. The same lovely patterns can be had in either case—in huck finer and softer than you've ever seen. And, incidentally, it's very easy to hemstitch soft huck.

As to the bath-towel question, get big, soft, thick ones, of course. No man is pleased with measly, thinnish things that wrap half-way round him, nor would you be. The plain white ones are most practical of all—like those in the pile at the top of the towel photograph, from Cannon. Have big, plain monograms on them, in one colour. The Bargain of the Year is (Continued on page 96)



France

The Atlantic, once as wide as the world, has shrunk

to a handful of hours . . . why not summer over the curve of the world in the lands where your world began? ▲ Normandy in blossom time, a mist of soft pink and tender green . . . blue-bloused men, and daintily coifed women, rough wooden *sabots* clattering along the country roads ▲ The Chateau Country with the smiling valley of the Loire . . . Chaumont where Catherine de Medici lived; and Benjamin Franklin made his home during a mission to France ▲ Biarritz and St. Jean de Luz . . . cross those bleak passes of the Pyrenees where Charlemagne and Wellington fought . . . the spas and the baths of Luchon, Cauterets and Vernet ▲ Carcassonne, Arles and Avignon, awaiting in the sun, each with its Roman secrets ▲ For excellent golf and riding, Antibes on the Cote d'Azur, or the smartest of bathing at Juan-les-Pins ▲ The indomitable Alps, just as intriguing as in Napoleon's day, but much more simple to cross in luxurious motor buses . . . the pine-clad Vosges, rich with health resorts ▲ Paris week-end interludes stretch out like a Maypole . . . Le Touquet, Vichy, Deauville, La Baule and Dinard ▲ The finest and fastest trains with tariffs of less than two cents a mile . . . hotels, villas and pensions cheaper than ever before ▲ Visit your local travel agency and have them help plan your holiday in France this summer.

RAILWAYS
of
FRANCE

1 East 57th Street N.Y.

A Wedding Embassy Bride

Mrs. René Du Champ
Bellinger who was Miss
Barbara King Wood



December 20th 1932

Dear Miss Brennig

Mother and I agree that
the Wedding Embassy did much to make
my wedding the success it was. With
your Budget Shopping plan, the way I had
for my entire wedding bought much more
than it would have, had I shopped at random!

The most remarkable thing of all
is, that this service did not cost us
a cent.

Many, many thanks for
your constructive help.
Sincerely yours
Barbara Wood Bellinger

THE WEDDING EMBASSY, INC.

MARIE COUDERT BRENNIG...PRESIDENT
THIRTY-TWO EAST FIFTY-SEVENTH STREET
NEW YORK CITY...WICKERSHAM 2-2044



MR. A. J. DREXEL BIDDLE, JR.



MR. JAMES GORDON DOUGLAS



MR. WILLIAM GOADBY LOEW

At his quiet wedding in London, Mr. Biddle wore a black jacket, dark Ascot, white waistcoat, turn-over collar, and black-and-white checked trousers—a usual, but very smart combination.

Mr. Douglas, at Palm Beach, is wearing the sort of costume that is appropriate for a guest at an out-of-town wedding—grey flannel coat, white trousers, and brown-and-white shoes.

Mr. Loew, as father of the bride, wears the classic cutaway (which may be black or dark grey), a silk hat, an Ascot, a white waistcoat, and striped trousers. The wedding was at Newport.

THE FORGOTTEN MAN

(CONTINUED FROM PAGE 82)

- It is highly fashionable for a groom to wear a white linen waistcoat, or a grey or buff one, with a morning coat—instead of the more undertakerish black one which is always correct. With these light waistcoats, one may wear spats to match in colour, although spats are optional.
- Although the double, or turn-over, collar is less formal than the wing, it is becoming popular here and almost standard in England with formal morning coat, since the Prince of Wales and the Brigadier Guards set the fashion.
- Cutaway coats are preferably finished without benefit of braid. This is an answer to a much-asked question. Again, gloves are better not worn during the ceremony, since there is so much ring business to be done bare-handed. If they are worn, they are grey, buff, or beige chamois or white doeskin.
- The groom should out-dress the best man a little bit. That is, his Ascot

should be a little lighter, and also his trousers. It is also usual for his heart to be a little more fluttering. As for the ushers, they also wear darker trousers and ties, and they are apt to have sailor's-bow ties instead of Ascots.

- The things that must never, never be worn with a cutaway for a church wedding include: bowler hat; soft felt hat; light coloured top-coat; coat-tails that fall longer than to a point directly behind the knee. Things that should be worn: silk hat; shiny black leather shoes with toe-caps; and a dark blue or grey overcoat.
- When it comes to weddings that are informal, a man just dresses as nicely as he knows how in dark business clothes; or, for a garden wedding, in white flannel country clothes, with a grey jacket.
- If the wedding is in the evening, he simply adorns himself in his evening tails, with a beautiful white tie and the conventional nervous twitch.

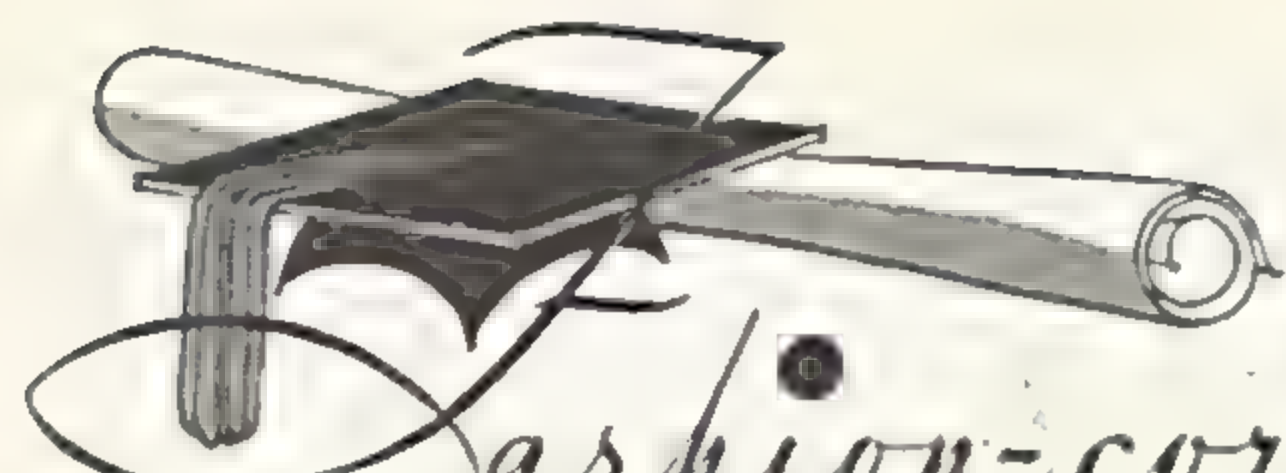
“LUCKY THE BRIDAL LINGERIE CARED FOR WITH LUX” says Jay-Thorpe



...the bride whose trousseau boasts exquisite lingerie that from Jay-Thorpe's above. Nightgown, slip, step-ins and such precious things are of white crêpe with finest Alençon lace. Their beauty if washed with gentle Lux. Lux after every wearing, Jay-Thorpe advises, to keep them looking new.

■ Lovely young brides-to-be from far and near consult the famous Trousseau Service at Jay-Thorpe's. "White for the bridal outfit?" they ask. "Preferably," is the reply, "with color for other things." Enchanting shades of coral, peach, flesh, tea rose, with Egyptian blue and apple green are here, in lustrous crêpe satin, crêpe de Chine or chiffon, rich with lace. "But will these fragile garments wash?"

"Yes, indeed—if you use Lux. Lux after every wearing, that's so important. Don't let a trace of perspiration linger in anything! It rots delicate threads, fades exquisite colors, destroys beauty of fabric. "Be careful never to rub with cake soap or use harsh soaps containing dangerous alkali. Lux has no harmful alkali. We've found from long experience that anything that's safe in water is safe in Lux."



Fashion-correct umbrellas for the Bride or Graduate



WHAT happier gift than a Follmer Clogg fashion-correct umbrella? Is there anything else that so charmingly expresses well wishes for the bride or graduate?

The choice of a Follmer Clogg umbrella is a subtle compliment. For, in addition to their sterling quality, these smart umbrellas are always correct, due to the vigilance of Follmer Clogg's own Fashion Bureau.

A host of bewitching styles to choose from—haughty models for the formal occasion, sleek ones for street wear, vivacious styles for the sport outfit, practical ones for traveling, still others for the motor. The little **fc** button is your guide to style safety and quality. Follmer Cloggs carry the prestige of the world's largest umbrella makers—their luxurious silks are woven on Follmer Clogg's own looms. Which explains, too, why such exquisite creations are so modestly priced.

Look for the identifying **fc** button or the name "Follmer Clogg" on the rib—your guide to style safety and quality.



Umbrella illustrated is the APRIL SHOWERS. \$5 at your favorite shop.

Follmer Clogg fashion-correct umbrellas, in models for men, women and children, are available in a complete price range at leading stores everywhere. If unable to find them, write Follmer, Clogg and Company, Inc., Lancaster, Penna. Offices at New York, Philadelphia and San Francisco.

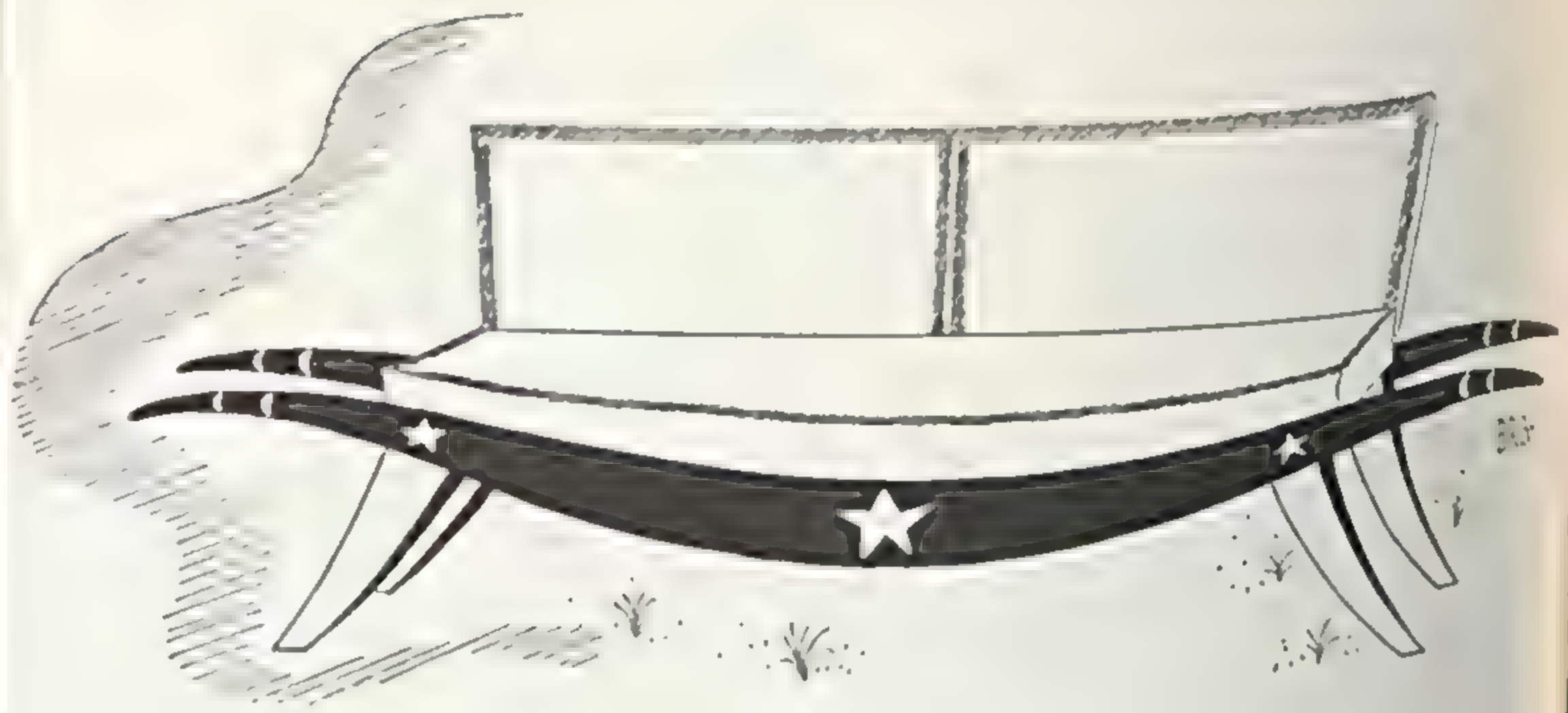


The **fc** folding Pocket Umbrella, a petite model just as charming and efficient as its big sisters. Its 11 inches of loveliness weigh but 12 ounces! Can be tucked away in your bag until needed. Comes in Gloria, Rayon, Novelty Silk and the finest of Follmer Clogg Silks.

FOLLMER CLOGG UMBRELLAS

"they reign in the rain"

SUMMER SERENITY IN TOWN



James Reynolds designed this portable garden bench with sedan-chair leanings. It is covered in white, bound in brown, with white stars on its brown surface.

(Continued from page 69) pieces. Two rare and colourful garden stools of brilliant blue and yellow English faience have modelled wicker-like bases and seats representing white ruffled cushions, to be used on a terrace or, in winter, in an entrance-hall.

In town, the most minute ledges of high-flung apartment-houses are being made to provide spots in the sun or shade. Mrs. Cecil Baker's terrace in New York, shown in the photographs on pages 68 and 69, with its varied levels and corners, has been bordered with boxes two feet deep, in which are planted seasonal perennials, from tulips for the spring to chrysanthemums for the late autumn. These deep boxes also hold outer borders of varied evergreens, which make a constant background for the changing flowers. Within this border of boxes has been built a new and higher floor-level, so that the original brick parapet, over which it was impossible to see the expanse of the East River when seated, is now but eighteen inches high, giving the boxes themselves the appearance of being but six inches deep.

An old *tôle* fountain, originally used by ladies of the Directoire for removing the traces of their occasional and casual gardening, has been converted to a more decorative use; its wide basin now holds a permanent planting of ivy to which are added flowering plants, which may vary with the season. A double seat of painted iron is curved to make a casual grouping with a low, circular coffee-table with a glass top, which displays the pots of flowers that form part of its decoration. The low-slung iron chair has a yielding seat of dark blue canvas.

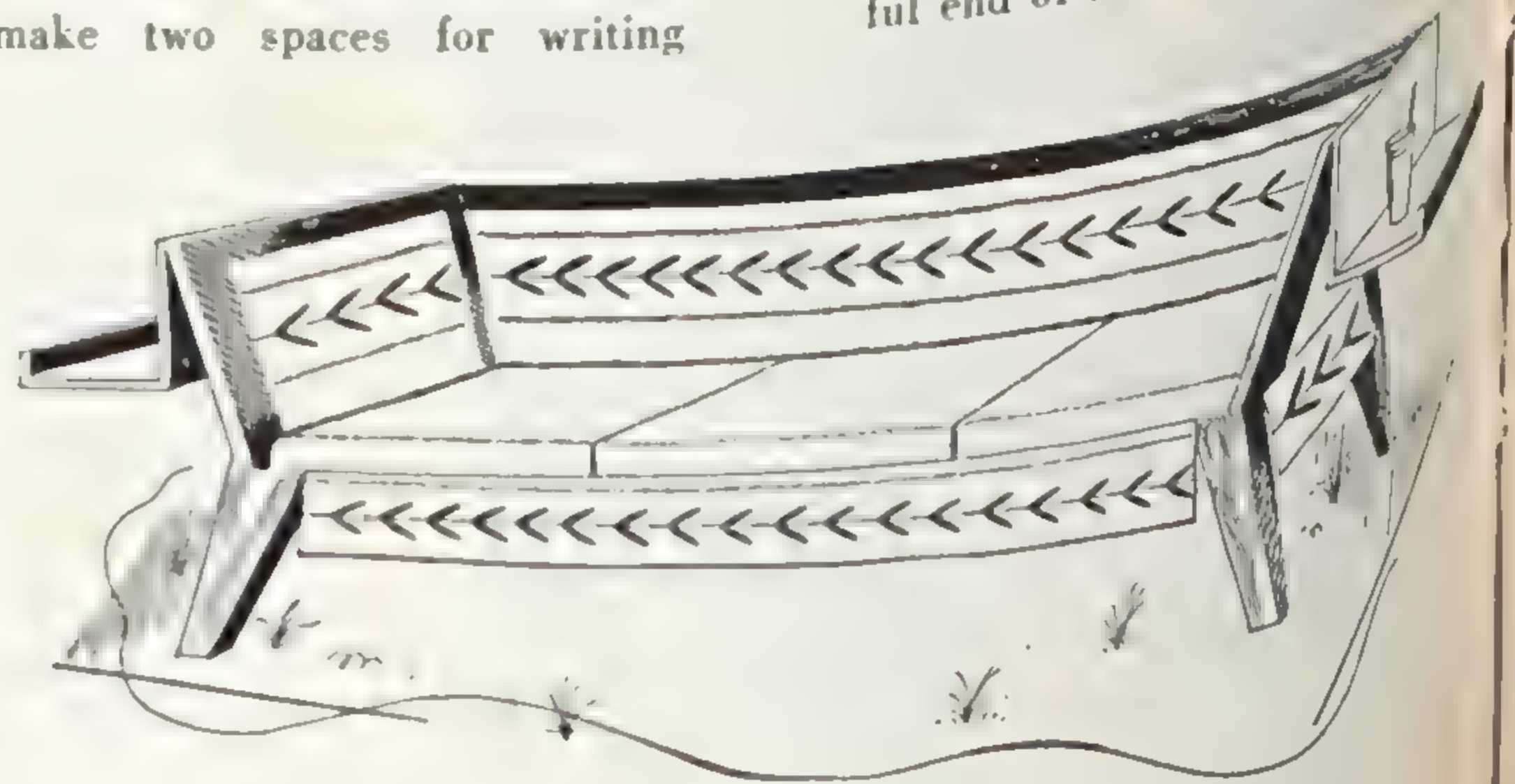
Mr. James Reynolds, who has an

Less portable, but equally comfortable, Mr. Reynolds' Moroccan seat has hinged, shelf-like ends that may be reversed to make two spaces for writing

active intelligence in all matters of decoration, has designed for Vogue a series of tables and benches that are typical of his fertile imagination. The coffee-table shown in the little sketch on page 69 is constructed simply from an urn, around the vase of which has been attached a circular top. Planted with a profusion of varied flowers, it makes a decorative and eminently usable adjunct to a terrace or garden. The long bench with extended handles in the manner of a sedan-chair, shown at the top of this page, has a brown wood frame adorned with three white painted stars and white wood rings to define the handles. Its cushions of white water-proof chintz are bound boldly with brown braid two inches wide.

Another seat, of Moroccan inspiration and illustrated below, is less perambulatory by nature, but is equally effective in a more permanent spot. Upholstered also in white chintz, it is bound with dark green to match the painted vine decoration of its cushions and valance. An inventive feature of this bench is the hinged, shelf-like ends which can be folded towards the seat to provide a writing-shelf when not used as shown—as a repository for glasses and ash-trays. Mr. Reynolds' ingenuity is further displayed in his design for an oval coffee-table with a mirrored top. The carved, swan-like supports are firmly clasped in a hand mounted on a weighted base.

Given a terrace, with these easily available inventions, it is possible to achieve, even in town, some of the serenity of a country garden and with an accompaniment of tinkling glasses and the muted noises of the River, a leisurely spot for the peaceful end of a summer's day.



SILVER TAKES ON NEW FORMS



A graceful shell motif inspires several new designs of the International Silver Company. The bowl has a pierced border; the sauce-boats are beautifully shaped



Reed and Barton of a trumpet-shaped case; a double vegetable dish and sauce-boat of Heppelwhite design; candlesticks, Saint George pattern

"The American Golfer" Frock \$5.00

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The American Golfer
A TOMBOY DRESS

(Registered U. S. Pat. Office)

NELSON

PEDIGREED LINENS

(CONTINUED FROM PAGE 91)



represented at the very top of the photograph by a Cannon towel that costs under forty cents and is really good. You can see only a corner of it, but it is made in various colours, with a border in another shade of the same colour. Also shown in the photograph, at the front-centre, are some brand-new Cannon towels and wash-cloths in a design called "Bermuda" (linens seem to have gone Bermuda, this season), which have a sort of woven border in three shades of some such bold colour as greeny-blue.

Beige towels are new and very smart. Martex makes them with brown stripes and monograms, and they are shown in the photograph on page 65, with a striking monogram. These are called "Luxor" and are made in other smart combinations, like dark green on green and dark blue on blue. The striped towels without the monogram are also from Martex and made in a variety of colours, such as red on white. Then, of course, there are the famous English homespun linen bath-towels, which men love; these are not illustrated, but you can buy them at Leslie, the chemist's.

In Europe, where ideas are starting that we may carry out over here next year, the newest bath-towels have narrow stripes and inch-wide borders, both going lengthwise, in various edible shades, or large plaids in pale blue and pink. Something very smart is a towel with all-over two-and-a-half-inch checks, in four colours such as strawberry, orange, red, and yellow. Sometimes, the towels are in stronger colours, which are made to "fade out" by white loops of towelling.

TABLE-LINENS

If a bride should be grasping about getting a good stock of other linens, she should be positively greedy about table-linens. They will last her for long periods of time and make all the difference at her dinner-parties. Look, for instance, at the beautiful linens in the photograph on page 64.

At the upper left is a table-cloth with napkins to match, from Old Bleach, and made of the finest quality damask in a sort of ivory-cream shade, which looks a good deal smarter and richer than an actual colour. This is one of the purchases that to-day's bride will still be using along about 1952, when she's entertaining for her debutante daughter.

The tea-napkins shown in the same photograph are from the Maison de Linge, of fine white linen with a new

hemstitched border. The larger napkins, also, are of white linen, with hemstitching and a hand-embroidered border, and these, too, are from the Maison de Linge. At the lower left in the picture is a linen luncheon set—very sheer, with squares of hemstitching and a Milan lace border on the runner and doilies, and hemstitching only on the napkins. This is from Kargère, as is the cocktail set at the lower right, with tray-cloth and napkins of linen and Milan lace. And those finger-bowl doilies at the top of the photograph are fit to become heirlooms—of the finest of laces, made to order, and with your monogram woven in the lace. Kargère makes them, too, and they are about as elegant as anything could be.

COCKTAIL LINENS

The other cocktail napkins, shown in the lower middle of the photograph on page 64, are from Leron and made of fresh, crisp beige organdie, with a design of appliqué that is a pleasant relief from the "amusing" cocks and other too-familiar motifs.

Kargère is famous for its gay and sprightly linens. This shop has luncheon sets with coloured appliques depicting French scenes—a group of flower vendors or a skiing scene, for instance. There is, also, a breakfast set of sheer brown linen that is something entirely new in the colour line. And Old Bleach makes some enchanting luncheon sets, of Tuscan jacquard weave, in nice colours like natural and soft green.

In Europe, organdie is particularly smart, made with fine hand-work or self-appliques in stripes or designs or saw-tooth borders, and these look marvellous over a bare dark table top that shines through the organdie. The colours that are smartest for such cloths are in the brown range—all sorts of havana-browns, coffee colour, ochre, beige, and combinations of these together and with white. For the country, there are lovely ones of handkerchief linen printed with tiny flowers or dots in one colour on white, with narrow coloured bindings or woven borders. In the country, informal cloths are sometimes cut to the exact size of the table. For very grand parties in Paris, cloths of theatrical gold or silver lamé are sometimes seen.

This is a fleeting idea of the things you can find in the shops. So after breathing deeply, go forth and buy your linen trousseau—as grand a one as possible, for no woman knoweth what the morrow may bring forth.

NOBLESSE OBLIGE

During the week of Memorial Day, the annual sale of Buddy Poppies will be held to raise much-needed funds for relief-work among disabled and needy ex-service men. To thousands of War veterans, invalided in Government hospitals, poppy-making is the sole occupation throughout the year. The proceeds of the sale are used entirely for relief activities, prominent among which is the maintenance of the National Home for Widows and Orphans of Ex-Service Men. So do wear a Buddy Poppy on Memorial Day



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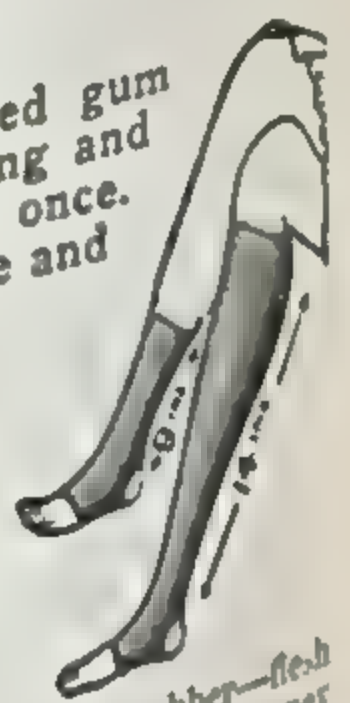
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Drooping head too tired to think,
Tired ones that once had pride
A curly head to a mother's breast,
Tired voice so soft, so sweet
Saying "Sleep well, during mother's noon."
Tired fingers so worn, so true,
Sewing and mending the whole day through
From break of dawn 'til sewing done,
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ye would that others should do for YOUR MOTHER
if she were left destitute, do ye even so for other mothers
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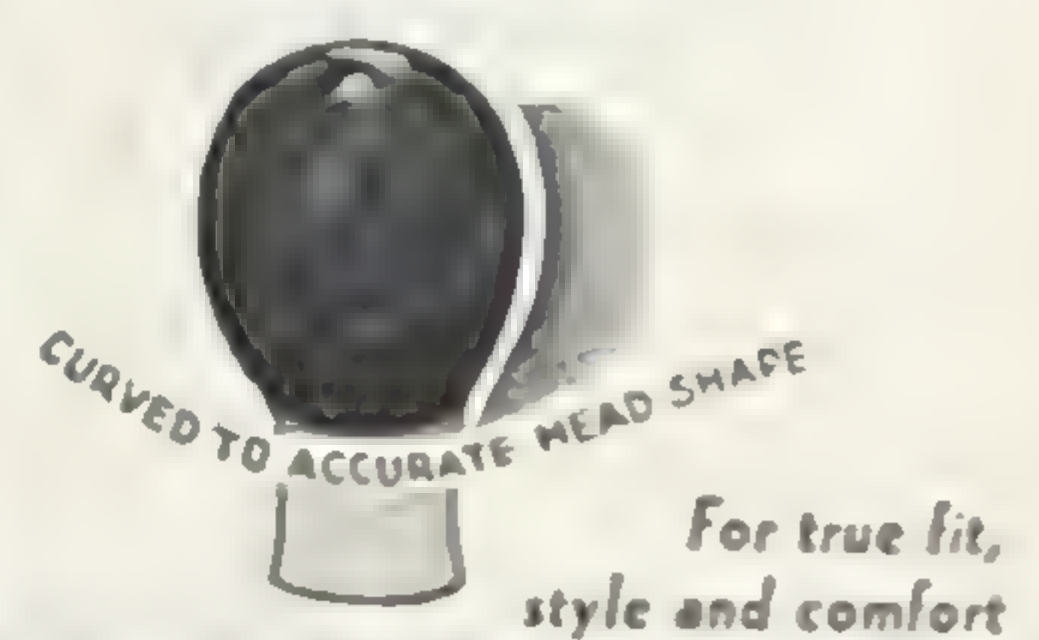
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THE TREE OF MODERN ART

- The average reader is frank to admit that he really knows very little indeed about the hotly-discussed subject of Modern Art—its history, its personages, and the ideas underlying its varied forms.
- In its May issue Vanity Fair, which for 19 years has given close and continued attention to the subject, offers this instructive "Tree of Modern Art", along with an article which is really a simplified guide to the modern movement—written for the uninitiated. In this article R. H. Wilenski of London, a widely-known authority and the author of "The Modern Movement in Art" and "French Painting", explains it all in the clearest and most simple fashion.
- In subsequent issues beginning with the June issue Vanity Fair will, from month to month, publish colour reproductions of certain masterpieces of the modern school and will relate them to this diagram and article. In a year's time, Vanity Fair's readers will thus possess a dozen colour prints—beginning with David—that will indicate the principal varieties of fruit that have flourished on this tree.

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SOCIETY

(CONTINUED FROM PAGE 21)

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Whelen-Bowling—Miss Violet Whelen, daughter of Lieutenant-Colonel Townsend Whelen and Mrs. Whelen, of Fort Omaha, Nebraska, to Mr. William Glasgow Bowling, of Saint Louis, Missouri, son of the late William Walter Bowling and Mrs. Bowling.

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Tracy-Hyde—Miss Ellen Sedgwick Tracy, daughter of Mr. and Mrs. James G. Tracy, of Syracuse, New York, to Mr. Henry Van Zile Hyde, son of the Reverend Henry Neal Hyde and Mrs. Hyde, of Portsmouth, Ohio.

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Booth-Rogers—Miss Mary Montgomery Booth, daughter of Mrs. H. J. Dingman and the late George W. Booth, to Mr. Guy Warwick Rogers, son of Mr. and Mrs. Alfred Rogers.

UTICA

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WASHINGTON, D. C.

Randolph-Bowden—Miss Dorothy Willing Randolph, daughter of Dr. Archibald Cary Randolph, of "Old Welbourne," Upperville, Virginia, to Mr. Laurens Reeve Bowden, junior, son of Mrs. Grace Marshall Bowden and Mr. Laurens Reeve Bowden, of New York City.

WEDDINGS

NEW YORK

Denison-Sands—On March 16, Mr. John M. Denison, son of Mr. and Mrs. H. Marcus Denison, of Baltimore, Maryland, and Mrs. Marjorie Taylor Sands, daughter of Mr. William R. K. Taylor, of New York City.

Frothingham-Philbrick—On March 26, Mr. Donald Frothingham, son of Mr. and Mrs. E. Viator Frothingham, of Brooklyn, New York, and Miss Elizabeth Van Valzah Philbrick, daughter of Mr. John Alden Philbrick, of New York City.

BIRMINGHAM

Badham-Oliver—On February 8, in the Independent Presbyterian Church, Birmingham, Alabama, Mr. John Terry Badham, son of the late Henry L. Badham and Mrs. Badham, and Miss Margaret Oliver, daughter of the late Samuel Oliver and Mrs. Oliver.

BOISE

Naylor-Little—On March 1, at Emmett, Idaho, Mr. Robert McAfee Naylor, of Boise, Idaho, son of Mrs. Dell McAfee Naylor, of Delaware, Ohio, and Miss Jessie Little, daughter of Mr. and Mrs. Andrew Little, of Emmett.

BUFFALO

Rodgers-Easton—On March 18, in the Cathedral of Saint John the Evangelist, Spokane, Washington, Mr. John Barney Rodgers, son of the late John Gilmour Rodgers and Mrs. Rodgers, of Buffalo, New York, and Miss Ruth Easton, daughter of Mr. and Mrs. Stanly Alexander Easton, of Coeur d'Alene, Idaho.

CHICAGO

Hume-McFadden—On March 17, in Round Hill Community Church, Greenwich, Connecticut, Mr. James Pickrell Hume, of Washington, D. C., and Miss Marion A. McFadden, daughter of Mrs. Parmelee J. McFadden, of Chicago, Illinois.

WEDDINGS

CLEVELAND

Baker-Rose—On February 8, Mr. Harry Dukehart Baker, junior, son of Mr. and Mrs. Harry D. Baker, and Miss Dorothy Rose, daughter of Mr. and Mrs. William A. Rose.

KANSAS CITY

Raymond-Snyder—On March 4, Mr. Ridenour Raymond, son of Mr. and Mrs. Ernest Raymond, and Miss Virginia Ellison Snyder, daughter of Mr. and Mrs. Otho Carleton Snyder.

NEW ORLEANS

Cummins-Devereux—On February 12, Mr. John Fenner Cummins, son of Mr. and Mrs. George Court Cummins, and Miss Marjorie Devereux, daughter of the late Joseph T. Devereux and Mrs. Devereux.

PHILADELPHIA

Bishop-Lyon—On April 22, in Saint Mary's Church, Ardmore, Pennsylvania, Mr. Thomas L. Bishop, son of Mr. and Mrs. Gilbert L. Bishop, of "Faraway Farm," Frazer, Pennsylvania, and Miss Dorothy E. Lyon, daughter of Mr. and Mrs. Walter L. Lyon, of Ardmore.

PLAINFIELD

Mann-Brower—On March 11, Mr. Thomas Dewey Mann, of New York City, son of Mrs. George F. Mann, of Boston, Massachusetts, and Miss Anne Bakewell Brower, daughter of Mr. and Mrs. Henry Wyckoff Brower.

PORTLAND, OREGON

McDonald-Kerr—On March 7, at Elk Rock, Portland, Mr. James McDonald, of Portland, Oregon, son of Mrs. J. N. Parker, of Renfrew, Scotland, and Miss Anne Kerr, daughter of Mr. and Mrs. Peter Kerr, of Elk Rock.

Perrow-Gill—On February 13, in London, England, Mr. John Bevan Perrow, of London, and Miss Elsa Gill, daughter of the late Mr. and Mrs. John Gill.

SAINT LOUIS

Biggs-Herron—On March 25, in Christ Church Cathedral, Mr. Peter Willis Biggs, son of Judge Davis Biggs and Mrs. Biggs, of Kirkwood, Missouri, and Miss Lillian Herron, daughter of Mrs. John H. Herron, of Clayton, Missouri.

TORONTO, CANADA

Wilson-Muspratt—On March 2, Mr. Harry H. Wilson, son of the late H. T. Wilson and Mrs. Wilson, and Mrs. Rudolph Muspratt, daughter of Mr. and Mrs. M. L. Davis.

WASHINGTON, D. C.

de Kermel-Garreau-Dombasle—On March 6, in the Church of Saint Vincent de Paul, Washington, D. C., Comte Olivier de Kermel, of Paris, son of the Marquis Olivier de Kermel, and Made-moiselle Fernande Garreau-Dombasle, daughter of Monsieur Maurice Garreau-Dombasle, Commercial Attaché of the French Embassy, and Madame Garreau-Dombasle.

Hardin-Hull—On March 11, in the First Congregational Church, Pittsfield, Massachusetts, Dr. Bernard Lauriston Hardin, junior, son of Dr. Bernard Lauriston Hardin and Mrs. Hardin, of Washington, D. C., and Miss Dorcas Fletcher Hull, daughter of the late Edward Boltwood Hull and Mrs. Hull.



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Colors so dewy fresh, yet so natural
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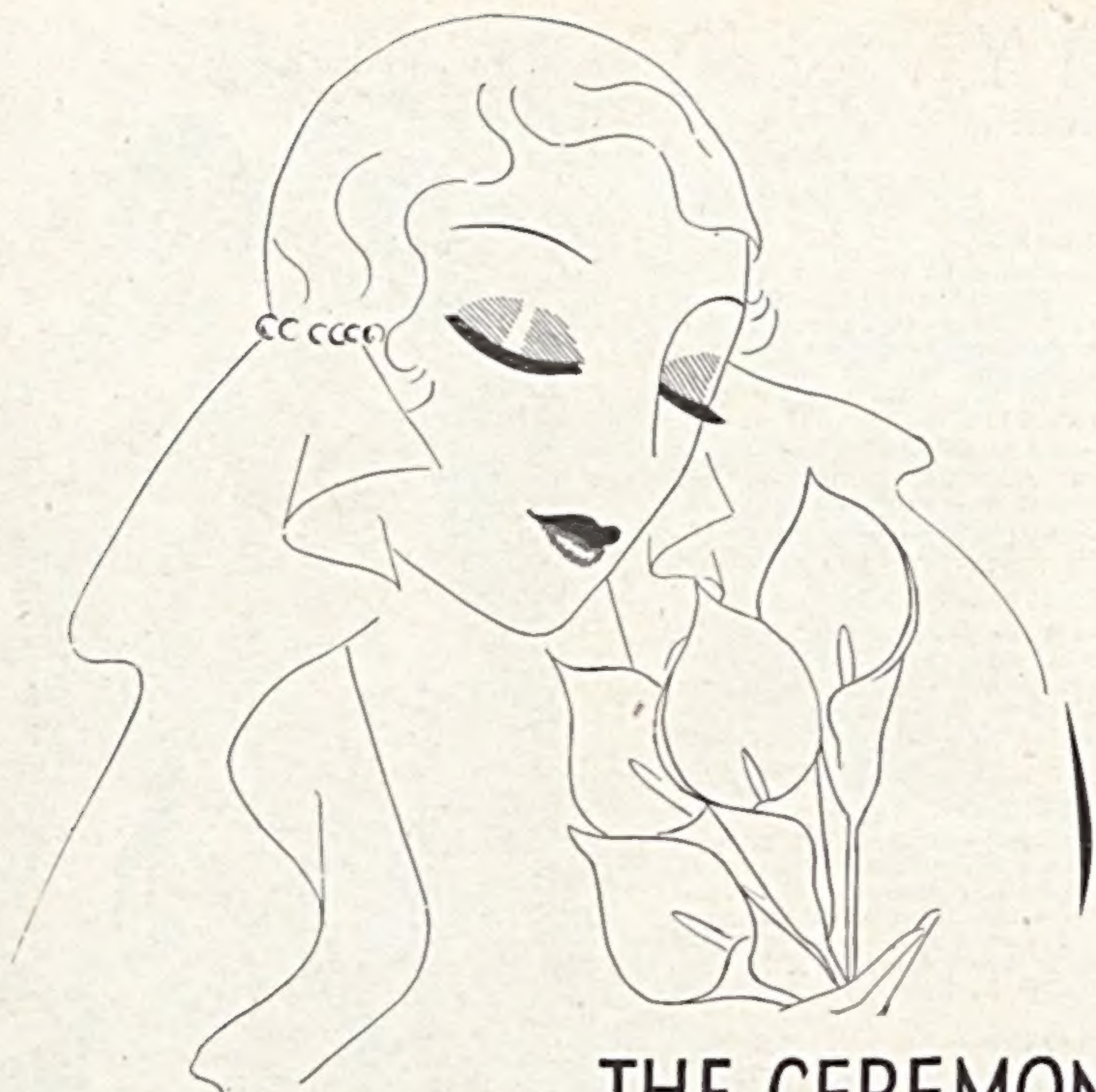
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FOR

THE BRIDE

THE CEREMONY IS AS FOLLOWS:

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THE WEDDING MARCH

towards eternal youth and happiness requires first that you take Three Steps every day . . . Helena Rubinstein's famous Three Steps To Beauty, cleansing, stimulating, nourishing.

DO YOU PROMISE?

—to follow this smart woman's beauty treatment conscientiously? It will keep you looking young and happy.

First, **CLEANSE** with Water Lily Cleansing Cream, made on a base of the youthful essences crushed from dewy water lily buds. 2.50, 4.00, 7.50.

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and crowsfeet, which women of every age must combat—even young girls. 2.00.

GIVING AWAY THE BRIDE

Shall lines and wrinkles give away the bride, now or in years to come? Shall her age be told by relaxed muscles or a chin that droops even slightly?

These are the things we brides of today must guard against, for smart moderns rarely wed at less than thirty—and we must not have anyone say of us, "She can't be over thirty, but she looks at least forty-five." The best guard against such uncomplimentary remarks is the intelligent use of stimulants, tissue creams, and muscle tighteners—according to the beauty wisdom of Helena Rubinstein.

Muscle Tightener (Georgine Lactee) the balsam astringent, tightens relaxed muscles, prevents and corrects double chin, or puffiness about the eyes. It moulds the contour upwards and youthwards.

Helena Rubinstein's Anti-Wrinkle Lotion (Extrait) is marvelous for preventing and ironing out wrinkles, lines and crowsfeet. For not only does this delightful tonic stimulate, it also softens the tissues where signs of age are born.

And now that Madame Rubinstein is offering these two effective beauty preparations in new inexpensive sizes, Muscle Tightener (Georgine Lactee) 1.50 and Anti-Wrinkle Lotion (Extrait) 1.25 are smart economies.

TO HAVE AND TO HOLD

youthful beauty instead of letting each

Note: Prices on some items slightly higher in Canada

year tell a tale of fading loveliness, the clever bride will take from her hope chest, Helena Rubinstein's Hormone Twin Youthifiers, the Day Cream and Night Cream which actually carry the hormones, those rebuilders of youth, right to the tissues and there, replace old skin cells with new ones. Set, 10.00.

THE BRIDE WORE

veil of Peachbloom powder. Peachbloom is the newest, smartest powder shade which Helena Rubinstein has just created. Water Lily Powder in the new Peachbloom shade, 1.50. The new golden box is exquisite. Helena Rubinstein powders in Peachbloom and other alluring shades, 1.00, 3.00, 5.50.

"Something new"—Red Poppy Lipstick and rouge. Bridesmaids wore the other famous Rubinstein lipsticks and rouges: Red Coral, Red Geranium, Red Raspberry. "Something borrowed" from the genius of Helena Rubinstein, the new Automatic and Chatelaine Lipsticks, 1.00, 2.00. Rouges, 1.00.

"Something blue" the bride wore, that made her eyes like deep pools of color. Helena Rubinstein's Iridescent Eye-Shadow, blue, blue-green, green. 1.00.

Helena Rubinstein invites brides and others to come to her Salon and have, without obligation, a skin analysis and a Personality Make-Up suggested. Helena Rubinstein's beauty preparations are to be found in smart stores; also at all Helena Rubinstein Salons.

helena rubinstein

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THEY will bring a lovely new note to your bedroom, these simple pieces in smooth metal and glowing colors, their lines accented by gleaming white metal.

This new bedroom furniture by Simmons is beautifully proportioned, finely made to the last detail, superbly finished with the soft glow of a new *imperishable* finish.

It is smart and suitable in any home, equally appropriate in city apartment, country house, or seashore cottage. It can't warp. In any climate, the drawers always fit, they slide smoothly, noiselessly. Its magnificent, softly lustrous finish is practically crack-, peel- and chip-proof.

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All pieces are sold separately. You may choose your own group—and your own colors.

Illustrated above is bed No. 16085, in ultra-smart black and silver. It costs only \$24.75; night table \$15.75; dresser \$49.50; vanity \$54.50; mirror for vanity \$27.50; vanity bench \$11.50; chair \$17.50. (All prices slightly higher west of Denver.)

Ask to see this new Simmons furniture at leading furniture or department stores.



DESIGN No. 16087 (left), in soft peacock green, accented by bands of gleaming white metal. Price \$26.75. Other pieces as described in the text.

DESIGN No. 16088 (right), in French grey. Hand-grained front and back panels . . . white metal trim . . . Price \$26.75. Other pieces as described in the text.



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